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THE SHAKESPEARE TERCENTENARY

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SUGGESTIONS FOR SCHOOL AND COLLEGE CELEBRATIONS OF THE TERCENTENARY OF SHAKESPEARE'S DEATH IN 1916

PREPARED BY THE DRAMA LEAGUE OF AMERICA

UNDER THE EDITORIAL DIRECTION OF PERCIVAL CHUBB, President

WITH THE COLLABORATION OF

MISS MARY PORTER BEEGLE, of Barnard College, New York
MISS MARY WOOD HINMAN, of the School of Dance, Chicago
DR. WM. E. BOHN, of the Ethical Culture School, New York

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CONTENTS

	Page
Introduction	3
Part I. Suggested programs for schools	5
Program A. Processional (First, second, and third grades)	5
Program B. Processional (Fourth and fifth grades)	6
Program C. Processional (Sixth, seventh and eighth grades)	9
Program D. Processional (For the entire elementary school)	11
Program E. Suggestions for high schools	12
Program F. Processional (Elementary and high school)	15
Bibliography	16
Models	18
Part II. Suggestions for other forms of celebration	25
A. A Shakespearean festival for the upper grades	25
B. Suggestions for a masque or frolic of the flowers	26
C. Outline for a normal school festival	26
D. Outline for a festival founded on the character of fools in Shakespeare's plays	34
E. A Shakespearean festival	36
F. Outline for a Shrovetide festival	37
G. The pageant wagon	37
H. An inn yard	38
I. Forms of student and faculty cooperation in the school festival	38
Part III. Detailed outline of the various factors in the organization of the school festival	41
Part IV. The treatment of Shakespeare's plays for school purposes	47
Part V. Bibliographic aids in the study and staging of Shakespeare's plays	53
Drama League of America	59

INTRODUCTION

The celebration in schools and colleges of the Tercentenary of Shakespeare's death in 1916 affords one of the best possible opportunities to vitalize and coordinate the work done in a group of interrelated subjects. This is the group involved in the highest and most inclusive form of art, the drama; and it comprises literature, music, art, the handicrafts, such as shopwork and sewing, and physical education.

The celebrations of schools may be of large variety; they may range from those given by a single school as a whole, or by a part of a school, to those given by all the schools of a community in concert, or as forming part of a general community celebration. The festivals may take place either indoors or outdoors; in school assembly rooms and auditoriums, in school yards, public parks and gardens, or open field and forest. Such school celebrations will bring the children into line with the various forms of adult celebration planned on a large scale throughout the country, and their own juvenile effort will enable them to bring a keener appreciation to more mature productions.

Stress may be laid first of all upon the opportunity for coordination, especially of literature, the focal subject, with music and the mimetic arts of dance and drama. A new emphasis is needed in literary work upon the fact that literature is primarily something to be heard; something declaimed or sung or dramatically interpreted, and not merely a matter of print. School music should become more deliberately the handmaid of literature, and should include very many more of the singable lyrics memorized and studied in the English classes than is commonly the case. Physical education, which everywhere includes now the dance (both folk-dances and interpretative dances, or dance-drama), should have relation, through the words of old singing-games and the delightful old tunes, with literature and music; it should be utilized both for school celebrations and for social groups outside the school—in the home, the club, and the Sunday school. The art and the handicrafts of the manual training departments may well profit by the impetus which is gained by directing them toward immediately practical and enjoyable uses. If school time is begrudged, the work may be planned at the school for execution at home.

In the case of high schools and colleges it is well to take into consideration the possibility of using commencements and class-days as festival occasions, and also of utilizing drama clubs, glee clubs, mandolin and guitar clubs and choruses in connection with celebrations. It will readily be seen what enriching and helpful parts these voluntary organizations might play; or, in the absence of any other form of school and college celebration, how they might of themselves supply the festival, pageant, or dramatic entertainment. As to the music, there is a rich store of old-time song, dance-music, and marches that may be used—

rearranged or reset—by school choruses, orchestras, or mandolin and guitar clubs. The employment of the mandolin and guitar, with a few added wind instruments, should give a good deal of the old flavor to the music.

Merely as a matter of educational policy, there is urgent need of the influence which should emanate from these festivals. They are needed to give new tone and quality to the literary, musical, dramatic, and recreational interests of young people—and, indeed, of the public generally. It is with the hope that something like a renascence of interest in Shakespeare and in the drama with its associated arts may be furthered that this book is issued. It is intended to be suggestive rather than definitely prescriptive. The more its suggestions are modified to enlist the creative and inventive capacities of children and teachers, the better. To these suggestions may be added that of writing short plays or scenarios, and presenting on the stage selected scenes from the plays. There might be inter-class and inter-school rivalries, as in debating contests. One more possibility may be mentioned, that of making school garden-plots or window-boxes in which the flowers named by Shakespeare are grown, and planting memorial trees in the school yard or other public place, with some simple ritual of procession, song, and recital.

PART I[1]

SUGGESTED PROGRAMS FOR SCHOOLS

(First, Second and Third Grades)

PROGRAM A

The following is a simple program for a procession and pageant which it is possible to give either out of doors, on a stage, or even on floor space.

PROCESSIONAL

The first grade march in twos, each child carrying a flower. Boys wear smock (Model A), girls wear cap (Model B).

The first grade is followed by a third-grade boy representing Shakespeare (Model C), or a third-grade girl representing Queen Elizabeth (Model D). Following come a character or two from Shakespeare and a group of fairies from *Midsummer Night's Dream* (Model F). These are followed by the second-grade children (Models A and B), who take part in songs or games. The procession closes with the third-grade children who also take part in the songs and dances.

Suggestions for Processional

Form the processional off stage if possible, in a room sufficiently large for the entire procession to line up.

At the signal for the program to open, have the procession enter at the rear of the audience and proceed toward the stage, using the extreme left aisle, cross before the stage, and pass down to the rear of the audience to the extreme right aisle. At the rear of the audience cross to the center aisle and advance down this aisle and mount the stage. Cross and recross the stage in a simple march once or twice before grouping for the songs.

Use a simplified line of march if necessary.

Let the music for this processional be music the children can sing (writing their own words if possible and having them set to a good rhythmic melody). Use *Looby Loo* (I) or *A Hunting We Will Go* (K) or the Victor record, *Tideswell* Processional.

SONGS

Merrily We Dance (2)
(To be sung by first grade)

Summer Day (2)
(To be sung by second grade)

Spring Song (2)
(To be sung by third grade)

Mistress Mary (3)
(To be sung by first grade)

Whittington Forever (3)
(To be sung by third grade)

Suggestions for Songs

Distinct utterance of the words of the songs is imperative; otherwise the song or the singing-game is meaningless; for clear enunciation is the basis of all good singing. The piano should be used sparingly.

Before giving the program, have the children rehearse their songs and games on the actual spot where the entertainment is to take place. This should be done two or three times before the general rehearsal, if possible.

If the songs mentioned are not available, songs of the open air about spring and summer, flowers and birds, should be selected; or songs definitely connected with Shakespeare or the period in which he lived. The simplest songs from the Shakespeare plays should be chosen, or the words may be written by the children and put to old tunes, or, if unavoidable, the words may be written by the teachers.

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[1] The reference letters and figures in parentheses point to the Special Bibliography and List of Costume Models at the end of the section; *dances and singing games*, p. 16-17; *music for marches and songs*, 17-18; *models*, 18-22.

PRESENTATION OF SHAKESPEAREAN CHARACTERS—PANTOMIME

(*Fairies, Rosalind, Orlando, Shakespeare, Queen Elizabeth, etc.*)

Through simple stories the children should be told enough to give significance to these personages. The children of the third grade may write simplified stories from Shakespeare, or use the simplified scenes suggested by Miss Beegle in Part II.

SINGING-GAMES

Round and Round the Village (I)
(All three grades)

Gathering Nuts in May (K)
(Second grade)

Looby Loo (I)
(All three grades)

The Farmer in the Dell (I)
(First grade)

Here We Go up the Green Grass (I)
(Second and third grades)

O'er the High Hill (I)
(Third grade)

Oats and Beans and Barley Grow (K)
(All three grades)

Suggestions for Singing-games

Have the children play these singing-games in their playground and in the schoolroom, and if possible at their own parties during the school year. The dances when given on the program should have the joy of genuine play.

CHORUS

Happy Summer (2)
(Everyone)

Dancing Song (4)
(Everyone)

The Field Daisy (4)
(Everyone)

The Fairy (4)
(Everyone)

Blue Bell and the Flowers (4)
(Everyone)

DANCES

To be danced by little girls from the third grade in groups of four; can be used by the fairies of the *Midsummer Night's Dream*. (For costumes see Model F.) For music and description, see *Fairies' Revel* (J).

RECESSIONAL

Led by Shakespeare or Queen Elizabeth, followed by those taking part as characters, then the fairies, followed by the first, second, and third-grade children in twos. March down the center aisle and out. For music use suggestions under "Music for Marches and Songs" (1).

PROGRAM B

(*Fourth and fifth grades*)

PROCESSIONAL

The procession is led by a small group of boys carrying trumpets from which are suspended long banners (Model H). The boys are dressed in doublet and hose and wear small caps (Models I and J).

The trumpeters are followed by the group of children taking part in the dances (Models A and B). Following come the Shakespearean characters (Models C and D), who in turn are followed by Jack-in-the-Green (Model K), the Stilt-Man (Model L), the Hobby-Horse (Model M): then come the maids-in-waiting, carrying baskets of flowers. These precede the May Queen (Model P). After the Queen come the little fairies (Model F), and the procession closes with the children from both grades who take part in the big choruses (Models A and B).

Suggestions for Processional

Read "Suggestions for Processional," Program A. Then use the line of march there suggested, or the following:

The procession enters at the rear of the audience and proceeds toward the stage using the extreme left aisle, crosses in front of the stage, and, using the center aisle, passes to the rear of the auditorium. It crosses at the rear of the audience to the extreme right and advances and mounts the stage, using the extreme right aisle. It crosses and recrosses the stage before falling into groups.

Use any selection from the music suggested under "Music for Marches and Songs" (1); or select the tunes, keeping in mind the quality of bright open-air tunes.

Have the children sing in both their processional and their recessional. Set to familiar melodies some of the quotations given below under "Suggestions for Shakespearean Characters" or, better still, have the children write their own words.

SONGS

The Violet (5)
(Fourth grade, first verse only)

Who Has the Whitest Lambkins? (5)
(Fourth grade)

Once a Little Sparrow (6)
(Fifth grade)

Merrow Down (7)
(Fourth and fifth grades)

Suggestions for Songs

See "Suggestions for Songs," Program A.

Use out-of-door songs with group spirit and words full of sunshine and dancing. Have children write their own words if possible or set one or two of the quotations to music given below from "Suggestions for Shakespearean Characters."

PRESENTATION OF SHAKESPEAREAN CHARACTERS

Queen Elizabeth comes forth to greet the May. The crowning of the May Queen. The fairies come forth and dance before her throne; different poems of spring are recited and sung. Each event is announced by the trumpeter. The children may write their own poems if possible.

The following lines may either be set to some familiar rhythmic melody or recited by different members of the group:

Hark! Hark! I hear the dancing
And a nimble Morris prancing—
The Bag-pipe and the Morris bells.
(Old Madrigal.)

The following could be used for a song:

Now every lad is wondrous trim and no man minds his labor;
Our lasses have provided them a bagpipe and a tabor;
And Jack shall pipe and Jill shall dance
And all the town be merry!
(Old English).

These lines could be used for a song:

Ye that pipe and ye that play
Ye that through your hearts today
Feel the gladness of the May.

For blythe and cheery be we a'
As long as we have breath to draw,
And dance till we be like to fa'
The reel of Tullochgo-rum.

We have measured many a mile
To tread a measure with you on the grass.
(Shakespeare.)

Who shall be Queen of the May?
Not the prettiest, nor the wittiest,
Nor she with the gown most gay;
But she who is pleasantest all the day through,
With the pleasantest things to say and do,
She shall be Queen of the May.

For the good are always merry,
Save by an evil chance
And the merry love to fiddle
And the merry love to dance.
(Yeats.)

Come lassies and lads, take leave of your dads,
And away to the maypole high. . . .
(1671)

Song

When I play on my fiddle in Dooney
Folks dance like a wave of the sea.
(Yeats.)

Shake off your heavy trance
And leap into a dance
Such as no mortals used to tread;
Fit only for Apollo
To play to, for the moon to lead
And all the stars to follow.
(Francis Beaumont.)

The waves beside them danced, but they
Outdid the sparkling waves in glee.
(Wordsworth.)

Green sleeves and yellow sleeves;
The girls and boys they dance a pace,
To earn some money to buy some lace,
To lace my lady's green sleeves.

SINGING-GAMES

A-Hunting We Will Go (K)
(Every one)

Roman Soldiers (K)
(Every one)

Green Sleeves (I)
(Every one)

(For further details see "Suggestions for Singing Games," Section II.)

Suggestions for Singing Games

It will add quite a little to the confidence of the fourth-grade children if the suggestion is made that they teach the third grade *A-Hunting We Will Go*. At the performance the fifth grade might also invite the fourth grade into a game as guests. Use social groupings of this kind as much as possible, and combine the two grades whenever opportunity offers.

CHORUSES

The Old Woman and the Pedlar (14)
(Fifth grade sing verses, fourth grade join in chorus.)

The Three Huntsmen (14)
(Boys alone)

The Merry Hay-Maker (14)
(Every one)

Suggestions for Choruses

Use these choruses through the entire term, bringing them in with the other songs; and remember that the clear pronunciation of the words is most important. (See "Suggestions for Songs," Program A.) During the period set aside for singing have one-half of the room sing the first verse, and the other side the second. Pupils on the side that is not singing should listen carefully and make sure they can understand every word. Then all sing through once. Another way is to number the children, and let the even numbers sing *The Old Woman and the Pedlar*, and allow the odd numbers to sing *The Three Huntsmen*. Then have everyone sing *The Merry Haymaker*. Or, have the boys sing *The Three Huntsmen*, and the girls sing *The Old Woman and the Pedlar*, and all sing *The Merry Haymaker*.

DANCES

Bacca Pipes (G)
(Fifth-grade boys)

Sweet Kate (C)
(Every one)

Suggestions for Dances

Bacca Pipes is a traditional morris jig. Every boy loves it at once. It is strictly a boy's dance. Girls and women have never taken part in it. Make a cross on the floor with chalk about two feet wide and number the ends of the "pipes" (cross), and also place A B C D in the spaces left between the pipes.

At the actual entertainment have sticks cut out of wood in the shape of clay pipes, whitewash these, and place them crossed on the floor.

If by chance the dancer touches the pipes, he forfeits a shilling to the fiddler! (See full description, G.)

RECESSIONAL

The Hobby-Horse and Jack-in-the-Green lead off, followed by Queen Elizabeth and the Shakespearean characters; then the May Queen and the maids-in-waiting, the fairies, and all the other dancers and singers, closing with the trumpeters. The line of march is down the center aisle and out. For suggestions for music, see "Music for Marches and Songs" (1).

PROGRAM C

(*Sixth, seventh and eighth grades*)

PROCESSIONAL

The procession is led by a group of trumpeters made up of boys from the sixth, seventh, and eighth grades. These trumpeters are dressed in doublet and hose (Model J), wearing a cap (Model I), and carrying trumpets (Model H).

The trumpeters are followed by a group of banner-bearers, dressed in the same costume as the trumpeters, but carrying banners instead of trumpets (Model N). The banner-bearers are followed by girls carrying garlands (Model F); and the Shakespearean characters immediately follow them. The Hobby-Horse (Model M), Jack-in-the-Green (Model K), the Stilt-Man (Model L), and the Jester (Model O) come next, and the procession closes with the children from the different grades who take part in the songs and dances (Girls, Model Q; Boys, Model R).

SONGS

The Red Herring (10)
(Sixth grade)

The Keeper (11)
(Sung as a duet by seventh and eighth grades).

Brennan on the Moor (9)
(Seventh grade)

Midsummer Fair (8)
(Eighth grade)

Spanish Ladies (12)
(Every one)

PRESENTATION OF SHAKESPEAREAN CHARACTERS

The girls who carry the garlands in the processional dance the spring dance called *Helen*. Order for music and description *Helen* (G). If possible, have the young people write the play that takes place during this episode. It may be a simplified version of one of the Shakespeare plays.

GROUP DANCES

Row Well Ye Mariners (C)
(Seventh grade)

Butterfly (C) (B)
(Every one)

We Won't Be Home Until Morning (C)
(Sixth grade)

Jamaica (C) (B)
(Eighth grade)

Boscastle (I)
(Every one)

Suggestions for Group Dances

Have the children dance these selections often, beginning as early as possible. Let them teach the dances to the different divisions of the room. For instance, the teacher will show group A, consisting of two boys and two girls, and this group may select the people to whom they will teach it, and so on until the entire room can dance the dance with spirit. Then, if possible, teach it to the next grade. This will take a very short time at any one period and will gain for the dances the invaluable spirit of play.

CHORUSES

Tree in the Wood (9)
(Every one)

Sheep-shearing (9)
(Every one. Can be obtained as part song for mixed voices, price 12 cents.)

The Jolly Plow Boy (13)
(All boys. Can be obtained as part song for male voices, price 8 cents.)

Suggestions for Choruses

In singing *The Tree in the Wood*, divide the children into groups and let each group sing a verse until the last verse, where every one joins in. It is really difficult to do this, as the song grows with each verse, and the young people dearly love the game of it. *Sheep-shearing* is an excellent song to be sung in connection with the *Winter's Tale*, and, as stated in the program, it can be obtained as a part song for mixed voices. *The Jolly Plow Boy* should be used for the boys alone and can be secured as a part song for male voices.

DANCES

Black Nag (C)
(Every one in groups of three couples)

How Do You Do, Sir! (I)
(Boys of the sixth grade)

Goddesses (C) (B)
(Eighth grade)

Ruffty Tuffty (C) (A No. S 3092)
(Every one)

Merry Conceit (C)
(Seventh grade)

Butterfly (C) (B)
(Every one)

Suggestions for Dances

Black Nag can be danced by every one in the three upper grades by dividing pupils into groups of three couples each. *Black Nag*, *Ruffty Tuffty*, and *Butterfly* are the simplest dances on the suggested program; therefore it would be wise to teach them first. The boys will love the *How Do You Do, Sir!* if it is confined to the sixth grade, and they can put great humor into it. *Merry Conceit* is always amusing, especially if one brings out the pantomime called for when the girl leads off and nods to the boy to follow her.

Goddesses should be danced with great spirit and yet with no lack of dignity. The skipping becomes quite fast, and after the young people can change from one figure into another without hesitation, it is very beautiful.

It will add greatly to the enjoyment of both the pupils and their guests if, at the close of the dances in this group, a team of eight boys from the eighth grade do the *Flamborough Sword-Dance* (M). A full description of the dance and the music is given in this reference. The sword used is described in the book mentioned. It is made of larch or ash, 37 inches long, 1½ inches wide, shaped at one end into a slight handle with the tapering point at the other.

Care should be taken in choosing a swordmaster. He is responsible for the swords and the sequence of the figures. He calls out the figures, and, after the boys have been taken through the dance once, he does most of the training. If he proves incompetent, the boys themselves should be allowed to elect a new swordmaster.

The dances are a bit deceptive. The boys learn the actual figures rather quickly and feel quite proud of themselves, but the dance is uninteresting and loses its ritual character unless the swordmen have patience to perfect it. It should be danced without a hitch, quite fast, the figures flowing from one to another with apparently no hesitation. This takes a surprising amount of hard practice.

The *Sword-Dance* belongs properly in a high-school celebration, for it is primarily a dance for men or grown-up boys.

RECESSIONAL

Have Shakespearean characters lead, followed by Jack-in-the-Green, the Stilt-Man, the Hobby-Horse, and the Jester. These are followed by all the young people taking part in the dances and songs. The recessional closes with the banner-bearers and the trumpeters, who have been standing at the side of the dancing space as the recessional files out. They fall in line, the banner-bearers first and the trumpeters at the very end.

PROGRAM D

(*For the entire elementary school*)

PROCESSIONAL

A group of trumpeters (Model H) from the upper grades lead, followed by the little children from the first, second and third grades (Models A and B). These children are followed by the fairies from the third grade, who in turn are followed by the larger fairies from the upper grades (Model F). The Hobby-Horse, Stilt-Man, Jack-in-the-Green (Models M, L and K), and the little and big Jester (Model O) immediately precede the Shakespearean characters from all the grades. Following these come the banner-bearers from the eighth grade (Models J, I and N), and the procession closes with all the children who take part in the songs and dances (Models R, Q, A, B, I and J).

For details as to materials to be used see the preceding programs.

SONGS

Select the songs the children like to sing, and have each grade sing at least once. Use combinations of grades to sing together whenever possible. Keep the *tempo* brisk in these songs, and be sure the children have sung them often enough really to love them. Watch the pronunciation and the rhythm.

PRESENTATION OF SHAKESPEAREAN CHARACTERS

Use very simple and short scenes about or from Shakespeare, arranged by the children as far as possible. Have the first, second and third grades recite one or two appropriate verses. The sixth, seventh, and eighth grades might make a simplified scenario from one of Shakespeare's plays, and present it.

GROUP DANCES

Select a good singing-game from the list for Program A, and one of the simplest singing-games from Program B; also one of the dances from Program B. Have the fourth and fifth grades teach one of the simpler group dances to one of the lower grades, and invite them to dance it with them at the performance. Have the seventh and eighth grades do the same thing. Select two good group dances from the list for Program C. Also use one of the dances for boys alone. Let the little fairies from the third grade do their dance, and the girls from the sixth, seventh, and eighth grades dance *Helen*.

CHORUS

Use one of the choruses suggested. Let the children select it if possible; or better still, take the words given in "Suggestions for Shakespearean Characters" for Program B, and put them to a rhythmic melody. If possible, let the boys sing one chorus alone.

RECESSIONAL

Have Shakespearean characters lead off stage, followed by the banner-bearers. The fairies from all the grades follow. Then come the children from the first, second, and third grades, followed by the Hobby-Horse, the Stilt-Man, the two Jesters, and Jack-in-the-Green. Children from the fourth and fifth grades taking part in the dances or songs are followed by the children of the fifth, seventh and eighth grades. The recessional closes with the trumpeters.

For particulars as to models for costumes and as to properties, consult the preceding programs.

PROGRAM E

Suggestions for High Schools

The situation is the high school differs from that in the elementary school by reason of the fact that the plays of Shakespeare, which are likely to furnish the chief material of a festival in most cases, are studied throughout the course; so that from four to eight plays fairly familiar to the senior pupils will be available for use as the staple material.

It will first be decided whether the celebration is to be outdoors or indoors. If outdoors, the selection will be made from "Midsummer Night's Dream," "As You Like It," and the second part of "Winter's Tale." For indoors any plays may serve. In any case it will be well to add or introduce some festal characteristics, or to make a festival framework for any play produced. These may be a procession, special music, interludes of Shakespearean song sung by all the pupils of the school, and the costuming of those pupils who sit in the front rows of the audience—to give picturesqueness and color to the occasion.

Instead of a single play by one class, there may be selected scenes or episodes from several plays by students of each year. These may be knit together on the basis of some unifying conception. Suggestions will be found in the special programs outlined in Part II of this Bulletin.

Where these additions of a festival character are introduced it will be desirable to abbreviate the play. Indeed, it is quite commonly desirable at any ordinary school presentation. For this reason a section of this Bulletin (Part IV) is devoted to the handling of the plays in abbreviated form. There is another reason for pressing this practice upon high schools; and that is, the importance of not attempting too much in connection with high school dramatics. To present a play that is too long—and an hour and a half is about the limit—means overtaxing the sources and energies of teachers and pupils alike.

Whatever the form of celebration, a plea is made here for the extensive use of dance and song (the reasons need not be enumerated); and a special plea for the type of Old English May Day Festival. It is in this way that the folk-spirit, school-spirit and community-spirit may best be introduced.

Other types of high school celebration will include the original play, or pageant. Examples of these are given in Part II; some in mere outline form to be developed by pupils and teachers.

PROCESSIONAL

No such prescriptions as those given in the foregoing programs are needed for high school students. They may devise their own according to the plays, scenes, or ceremonials selected. The hints given in the preceding and in the following programs (F) will suffice as a starting point.

MAY-POLE DANCES

After the raising of the May Pole, have the young people dance around the Pole, using *Sellinger's Round* (C) (A). Use this dance straight through twice. If space is limited and the group large, make two or even three circles around the Pole, one inside the other. Be sure to keep the young people in couples. Break up into groups of four couples, and have one group dance *Oranges and Lemons* (C) around the Pole, while the others watch. At the close of this dance have another group of four couples go forward and dance *A Fine Companion* (C) around the Pole. Now all the young people form in groups of five couples, and one group forms a circle around the Pole. They all dance *Peascods* (C).

DANCES ON THE GREEN

At the close of this dance they drop into three groups, and sing the part song (in three parts) called *My Man John* (12). This is followed by a part song for two groups called *Oh, No! John* (9), the girls taking one part and the boys the other. Every one joins in and sings *A Brisk Young Widow* (12), or *Dashing Away With a Smoothing Iron* (10). This is followed by dances upon the green: *Hey, Boys, Up Go We* (C), danced in groups of two couples, a sufficient number to fill the dancing space comfortably; *Confess* (C), danced in groups of two boys and four girls. Each group should be allowed plenty of room; the dance is very pretty to watch if the dancers are not cramped. Use *None Such* (C), to be danced in groups of four couples. This should be followed by a scene from Shakespeare or a mumming play, and this in turn may be followed by the competitive dances by the boys, in morris-dancing and sword-dancing.

COMPETITIVE DANCES

Open the competitive dances by having two boys from the sophomore year, two boys from the freshman year, two boys from the senior year, and two boys from the junior year do *Bacca Pipes* (see Program B).

Award the winner a white wooden pipe, with the date "1616—1916, won in competition by class. . . ." Have one of the Shakespearean characters present the pipe.

A team from the junior year and a team from the senior year compete by dancing *Shepherds' Hey* (I). The winning team is awarded a baldric by one of the Shakespearian characters. (See "Suggestions for boys taking part in High School Program.)"

A team from the freshmen year and a team from the sophomore year compete by dancing *Bean Setting* (I). The winning team is awarded a morris stick by one of the Shakespearean characters. (See "Suggestions for boys taking part in High School Program.)"

Have a team from the sophomore year step forward and challenge a team from the senior year to a sword-dance. Elect or choose their judges from girls of the junior and freshman classes. Each team should then do the *Flamborough Sword-Dance* (M). Have the judges award the winning team a wooden Flamborough Sword, engraved with the date "1616—1916, *Flamborough Sword-Dance* in competition with class. . . ." (See "Suggestions for boys taking part in High School Program.")

After the awarding of the competitive prizes all join in dancing *Butterfly*, followed by *Three Meet* (C) (B).

RECESSIONAL

Have the young people skip into formation for their recessional, using a repetition of the music played for *Three Meet.* Have the dancers lead off, followed by the different competing teams, and these in turn followed by the Jester, the Hobby-Horse, the Stilt-Man, etc.; and the recessional closes with the Shakespearean characters.

Spirit of the Country Dance.

The following quotations give the spirit of the country dance: "The country dance is reposeful; it is easily learned and physically far less exacting than the morris. It is primarily a social recreational diversion in which both sexes take part. A homely, intimate, and, above all, a mannerly dance."

The boys approach the girls with this old-fashioned invitation: "Ladies, will

you be pleased to dance a country dance or two? For it is that which makes you truly sociable and us truly happy—like the chorus of a song where all parts sing together."

"Vigor under complete control is the dominant note of the morris dance."

"Although characterized by a forcefulness, a strength and even a certain abandonment, it is at the same time and always an exposition of high spirits under perfect control."

"When he is dancing, the true morris man is serious of countenance yet gay of heart, vigorous yet restrained. A strong man rejoicing in his strength, yet graceful, controlled, and perfectly dignified withal."

"The morris is not primarily a pleasure dance. Its function is to provide a spectacle or pageant as part of the ritual associated with the celebration of popular festivals and holidays."

TO BE DANCED AFTER THE RAISING OF THE MAY POLE

Sellingers Round (C) (A)
(One big circle around the pole and to be danced through twice)

Oranges and Lemons (C)
(To be danced around the pole by four young men and four young women)

A Fine Companion (C)
(To be danced around the pole by four young men and four young women)

Peascods (C)
(To be danced by all the young people in groups of five couple. The center group dances around the May Pole)

SONGS.

My Man John (12)
(A part-song sung by three groups)

Oh, No! John (9)
(A part-song sung by two groups)

A Brisk Young Widow (12)
(Sung by every one)

Dashing away with a Smoothing Iron (10)
(Sung by every one)

DANCES TO BE DANCED ON THE GREEN

Hey, Boys, Up Go We (C)
(Danced in groups of two couples)

Confess (C)
(Danced in groups of two boys and four girls)

None Such (C)
(Danced in groups of four couples)

COMPETITIVE DANCES

Flamborough Sword Dance (M)
(Team of eight boys)

Bacca Pipes (G)
(Morris jig)

Bean Setting (I)
(Team of six boys—stick dance)

Shepherds' Hey (I)
(Stick tapping or hand-clapping morris dance—team of six boys)

GROUP DANCES

Butterfly (C and B)
Three Meet (C and B)

Suggestions for the Boys

For the costume of a Jester see Model O. For that of a Hobby-Horse, Model M; for that of a Stilt-Man, Model L; for Jack-in-the-Green, Model K. For trumpets and banners see models H and N; for a hat and doublet-and-hose, Models I, J, and R.

When doing morris jigs wear bells strapped to your shins, sewed on to a rectangular pad 8 by 6 inches.

When the dance calls for sticks, use a stick about as stout as a broomstick, 17 inches in length. The baldrics called for are made like suspenders, and are worn over the shoulders in the same way. Use colored ribbons, red, blue and white, about 1½ to 2 inches wide. Cross in the back and over the chest, the ends meeting and depending a few inches below the belt at the hip. Rosettes of colored ribbons, containing bits of yellow and blue, red and white, are fastened at the points of intersection at the chest, back, and hips.

Suggestions for the Girls

For the costume of a fairy in any of the Shakespearean plays see Model F; for a Greek costume see closing paragraph describing Model F. For different caps see Models B, Q, and S. For costume for Queen Elizabeth or for ladies-in-waiting see Model D or S. For dress to be worn in the English country dances, see Model Q or P. In making either Model P or Q, use a stright full skirt, 8 inches from the ground, carefully selected shade (each dress of one color), with cream color to finish it off at the wrist and neck. Do not use dead white. Good inexpensive material in shades of lavender, green, pink, and blue can be obtained. Remember the essential points are: Low neck, high waist, sleeves that allow freedom for the arms, low-heeled shoes, with rubber soles, if the dance is to be out-of-doors.

Suggestions for Special Dances for High School Girls and Boys

The Faun (G), to be danced as an interpretative dance, during either a Greek episode or a fairy scene. Use costume recommended in last paragraph under Model F.

Pipes of Pan (G), to be danced by any number—an interpretative dance; can be given during a Greek episode or a fairy scene. For costume see last paragraph of Model F.

Sacrificial Dance (G), to be danced by a group of Greek maidens offering sacrifices to the God of War for the safe return of the departing warriors.

Moment Musicale (J), to be danced in groups of three or in groups of two; can be used as an interlude or in a Greek episode or a fairy scene. For costume see last paragraph in description of Model F.

Helen (G), Greek dance of spring, to be danced by a number of maidens who, passing into the sacred grove, greet the newborn Spring and hail the return of all spring flowers. For costume see closing paragraph of Model F.

Fairies' Reel (J), to be danced by high-school girls, if there are no elementary-school children on the program. Use simple costume of cheesecloth or light material that will take the wind. Have little or no sleeve, and have the material hang straight from the shoulder, gathered in at the waist by a cord. For the elementary-school children have the costume reach to the knees. (See Model F).

Tree Hearts (J), to be used in *Midsummer Night's Dream* or for any dance of dryads or spirits of the woods. Danced by any number of groups of five. Make costume out of light green, dark green, and wood-brown. (See Model F).

Torch Dance (J), to be danced by the men—foresters or wood-cutters from the forest scene of *As You Like It.* Use Model J.

Harvest Dance (J), order *Finnish Harvest Dance.* Danced by the couples in any play where harvest-time is represented. Use costumes fitting the play.

Jumping Jack (G), to be danced by boys from the seventh or eighth grades or high school. Can be used as a competitive dance, or for the Jester.

Ox Dance (H), to be danced by the seventh or eighth grades or high school. Can be used by the Jesters or the peasant characters in one of the Shakespeare plays.

PROGRAM F

(For the Elementary and High School)

PROCESSIONAL

A group of trumpeters (Model H) from the seventh grade and the freshman year in high school lead the line of march (for suggestions as to line of march see Programs A and B). These trumpeters are followed by the little children from the

first, second and third grades (Models A and B), followed by the fairies from the third grade and the larger fairies from the upper grades. The Hobby-Horse and Jester from the high school, the Little Jester, Jack-in-the-Green, and the Stilt-Man come next, and in turn are followed by the Shakespearean characters from the high school. Following these come the children from the fourth and fifth grades who take part in the dancing and singing, and these are followed by the Swordmen from the high school and all those taking part in the competitive dances. Next come the dancers and singers from the high school, followed by the sixth, seventh, and eighth grade children who take part in the singing and dancing. They are led by their May Queen, who is preceded by her maids; and the procession closes with the banner-bearers from the eighth grade and the sophomores.

RAISING THE MAY POLE

At the close of the processional a group of high-school boys bring on and raise the May Pole. During this ceremony the Jester and the Hobby-Horse are much in evidence. When the May Pole is finally in place, the following dances take place around it or upon the green:

The high-school boys and girls run forward and do *Sellinger's Round* (A). If the group taking part is very large, form two or even three big circles, one within the other, around the Pole; or use selections from the May Pole Dance (figures 4, 5, 6, 7). Do not under any circumstances use figures that call for streamers.

At the close of this dance, the high-school group should skip back into their original position, and the first, second, and third grades should move forward and sing one song selected from the list suggested under Program A. At the close of the song the children of this group should join hands around the Pole and dance *Round and Round the Village.* At the close of the singing-game each child should select a partner from the upper grades, bring the chosen partner to the Pole, and all do *Looby Loo.* After this game the first, second and third grades should make their bows and curtsies to their chosen partners and run back to their original place. Children from the fourth and fifth grades should then move forward and sing a song selected from the list given in Program B. At the close of this song they should skip into the merry dance of *Green Sleeves*, and when this is finished they should run off and invite either a younger or an older child to be their partner for *A-Hunting We Will Go.*

At the close of this dance the sixth, seventh, and eighth grades should sing one song from the list suggested in Program C, and this should be followed by every one joining in the dance *Row Well, Ye Mariners.* The dancers should then fall back into a selected group of four couples taken from the sixth, seventh, and eighth grades, skip forward, and dance *Goddesses.*

After this dance the whole of the elementary and high schools should sing one of the songs suggested under "Choruses" for the elementary or high school.

The high-school boys should now do their competitive sword-dance called *Flamborough*, followed by a competition between the fifth and sixth grades in *Bacca Pipes.* This should be followed by the fairy dance of the third grade; and the seventh and eighth grade girls should dance *Helen.*

At this point the high school may give a good shortened Shakespearean play.

THE RECESSIONAL

The Shakespearean characters should lead off, followed by the banner-bearers, the children of the first, second, and third grades, the sword-dancers, followed by the fairies, and the Hobby-Horse and Jester, Jack-in-the-Green and the Stilt-Man should be followed by the fourth, fifth, sixth, seventh, and eighth grade children. Next should come the high-school young people taking part in the singing and dancing; and the recessional should close with the trumpeters taken from the seventh grade and the freshman class of the high school.

BIBLIOGRAPHY

DANCES AND SINGING-GAMES

(A) Columbia Records. Graphophone. Look under Educational Department for Dance Music; then look for Folk-dances and order the Record by number. *Sellenger's Round*, 3062; *Ruffty Tuffty*, 3692.

(B) Victor Records. Talking Machine. Look under Educational Department for Dance Music; then look for Folk-Dances and order the Record by number.

(C) *Country Dance Tunes.* Six sets of 8 to 15 tunes, 75 cents a set (no description). Single sheets, 10 cents. With music and description. Description for the six sets of music found in *Country Dance Book*, Parts I–II, 3. See (K).

(D) *Morris Dance Tunes.* Five sets of 6 to 8 tunes, $1.00 a set (no description. This tune in Set 4. Description in *The Morris Book*, price $1.50. Full description, no music. This dance is described in Part II.

(E) *Morris Dance Tunes.* See (D). This tune in Set 1. Description in *The Morris Book*, Part I. (See H).

(F) *Morris Dance Tunes.* See (D). This tune in Set 2. Description in *The Morris Book*, Part I.

(G) *Hinman Gymnastic Dancing.* Arranged and published by Mary Wood Hinman, 1459 E. 53rd Street, Chicago. Vol. 1, 37 songs and dances; price $1.50. Words, music, and description. Single sheets, price 10 cents.

(H) *Hinman Gymnastic Dancing.* Vol. 2, 15 songs and dances; price $1.50. Words, music, and description. Single sheets, price 10 cents. Words, music, and description. See (G).

(I) *Hinman Gymnastic Dancing.* Vol. 3, 37 songs and dances; price $1.50. Words, music, and description. Single sheets, price 10 cents. Words, music and description. See (G).

(J) *Hinman Gymnastic Dancing.* Vol. 4, 25 songs and dances; price $1.50. Words, music, and description. Single sheets, price 10 cents. Words, music, and description. See (G).

(K) *English Singing-Games.* Six sets of 6 songs, 35 cents a set. Single sheet, 8 cents. Words, music, and description. Collected by Cecil J. Sharp. Published by Novello & Co., London. H. W. Gray & Co., U. S. A., Agents, 2 W. 45th street, New York.

(L) *Sword-Dances of Northern England.* Three sets of 3 to 7 sword-dances; price $1.50 each part. Description, no music. This tune in Part I. Description in *The Sword-Dances*, three books, $1.00 each. Description, no music. This dance is described in Book I.

(M) *Sword-Dances of Northern England.* See (L). This tune in Part II; price $1.00. Description in *The Sword-Dances*, Book II; price $1.25.

MUSIC FOR MARCHES AND SONGS

(1) Music for Processional, *Looby Loo* (find under I). *Tideswell* Processional. *A-Hunting We Will Go; The Muffin Man; The Farmer; Round and Round the Village; Mistress Mary; London Bridge;* military march from *Faust* by Gounod; *March of the Soldiers*, by Tschaikovsky; *Fife and Drum*, old morris tune; *Falling Snow*, by Mozart; *Tip-Toe March*, by Haydn; *Giant and Elves*, old French melody; *Dancing Bear*, by Grieg. All these, with the exception of *Looby Loo* and *Tideswell*, are found in *First Year Music.*—Hollis Dann, American Book Company.

(2) *Songs for Little Children.* Arranged by Eleanor Smith. (84 songs.) Price, $1.00. Published by Bradley Co., Springfield, Mass. Sold by Thomas Charles & Co., Wabash Avenue, Chicago.

(3) *Nursery Rhymes.* Music by J. W. Elliott. All nursery rhymes set to music. Price, 60 cents. Published by John Church & Co., New York.

(4) *Songs of the Child World.* By Jessie Gaynor. (100 songs.) Published by John Church & Co., New York.

(5) *Fifty Children's Songs.* Music by Reinecke. (49 songs.) Price, $1.00. Published by Schirmer, New York.

(6) *Small Songs for Small Singers.* By W. H. Neidlinger. (57 songs.) Price, $1.00. Published by Schirmer, New York.

(7) *Just So Songs.* By Edward German. (12 songs.) Words by Kipling. Price, $1.20. Published by Doubleday, Page & Co., New York.

(8) *Folk-Songs for Use in Schools.* Sold in sets of 9 songs. 35 cents per set. Song referred to is in Set 1. Collected and arranged by Cecil J. Sharp. Published by Novello & Co., London. H. W. Gray & Co., U. S. A., agents, 2 W. 45th Street, New York City.

(9) See (8). This song taken from Set 2.
(10) See (8). This song taken from Set 3.
(11) See (8). This song taken from Set 4.
(12) See (8). This song taken from Set 5.
(13) See (8). This song taken from Set 6.
(14) *English Folk Songs for Schools.* (53 songs, Price, 80 cents.) Collected and arranged by S. Baring Gould and Cecil Sharp. Published by J. Curwin & Sons, London. Order through any music-dealer.

MODELS

MODEL A

A boy's smock made of sand-colored, inexpensive wash material. Worn over regular trousers and shirt and coming to a little above the boy's knees.

MODEL B

A girl's cap made in a light shade of pink, green, or lavender, out of inexpensive wash material, cheesecloth desirable, or paper can be used. Be sure the children wear no ribbons or barretts, and let the hair hang in curls if possible. Do not tie the streamers.

MODEL C—SHAKESPEARE

Make the doublet of brown denim and the full bloomer-like trunks of brown or dark-green cotton flannel with the rough side out. The shoulder cape is made of red or dark-blue canton flannel rough side out. Make the white neck ruff of shelf paper or white crinoline.

MODEL D—QUEEN ELIZABETH

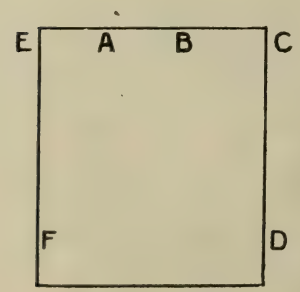
Brush the hair away from the face, puff it out and pile it up high on top of the child's head. Make the high ruff for her neck out of white crinoline or white shelf paper. Use striped material for the sleeves, overskirt, and the bodice.

MODEL F—FAIRY COSTUME

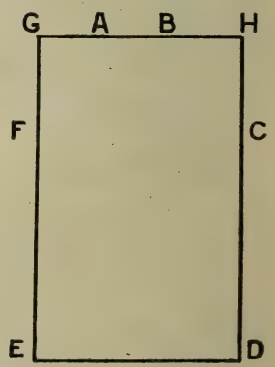
To be used for the *Faun Dance*, *Helen*, *Pipes of Pan*, *Sacrificial Dance*, and *Tree Hearts*.

Take a piece of light material (cheesecloth or any material that would take the wind well), as wide as from your left elbow to your right elbow when you hold your hands clasped under your chin, and your elbows held horizontally. Use green, brown, or blue-gray. Cut two pieces as long as from the child's shoulder to 6 inches below the knee for children up to third grade; add to this length in the upper grades. Join these two pieces at the top in two places, A and B. (See Model E.) Sew up the sides from C to D and from E to F and leave the bottom edge ragged. Place the head through the opening, left between A and B and the arms through B, C, and A, E, and tie a cord around the child's waist decidedly high.

If sleeves are desired, allow 14 inches below the knee and sew up the sides from C to D and from F to E (see Model G) and from A to G and from B to H. Now, place the head through A and B and the arms through G, F, and H, C. (See Model G.)



Model E



Model G

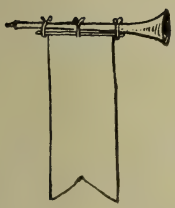
Model A

Model B

Model C

Model D

Model F



Model H

Model I

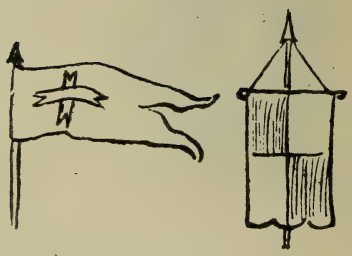
Model J

Model K

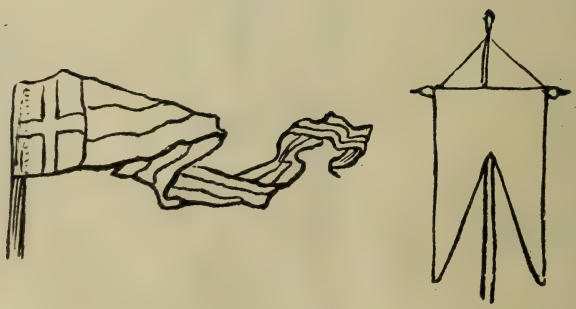
[*Models for costumes and properties; see pp. 18, 22*]

Model L

Model M



Model N



Model N

[*Models for costumes and properties, see p. 22*]

Model O

Model P

Model Q

Model R

Model S

[*Models for costumes, see pp. 22-23*]

Costume for *Sacrificial Dance* and *Helen*, exactly like Models G and F, only allow for length by measuring from shoulder to floor on the grown-up person.

Use scant bloomers of the same material and as few underclothes as possible.

MODEL H

Trumpet can be made of pasteboard, colored with gilt, and the banner made of bright-colored paper or material, suspended from a stick and tied on to the trumpet. For the design on the trumpet banner, let the children think up their own.

MODEL I

The hat for the boys can be made out of any old black or gray felt hat, cut into shape and bent, or it can be made out of paper. An old feather dipped in water to take out the curl or a paper feather may be used.

MODEL J—JERKIN

Make out of denim, dark-green or brown, to be worn over shirt dyed the same color as the hose, lace up the front with red or tan shoestring. For hose sew stockings on to underwear and dye them dark-green or brown. Dye the shirt at the same time. The belt can be made out of strip of brown denim with tin buckle.

MODEL K

To make a Jack-in-the-Green costume, make a cone-shaped framework of light-weight wood large enough to conceal the boy nearly to his knees. The boy is inside the cone, which he holds up with his two hands and looks through the tangled green. The entire framework is covered with green.

MODEL L

The Stilt-Man walks on stilts about 2½ feet high, carrying a third pole on which he leans when he wishes to stand still. The stilts are fastened on to his legs. He carries a bright-colored balloon with which he plays tricks on the children.

MODEL M

To make a Hobby-Horse, take a barrel hoop and hang it by suspenders (covered with red) from the shoulders of the boy. The boy stands inside the hoop and the hoop comes to his waist. Nail on to the hoop the material you desire to use (calico or gingham); black-and-white check or black-and-white polka dots are preferable. Hang this so that it will reach within twelve inches from the ground. A bit of rope, frayed, nailed on a stick and fastened to the hoop at the back, makes a good tail. The head can be cut out of wood and painted, or an old rocking-horse head found among the younger children's toys. This is fastened to the front of the hoop. Be sure the horse has reins and the boy carries a whip with a good loud snap, and choose a boy who can carry off the part by dancing and prancing around. Suspenders hold up the horse, which gives the boy the freedom of his hands and legs.

MODEL N—BANNERS

Use four or more kinds of banners, made out of material that will blow—silk or any material that has a good surface for stenciling. Paper can be used to great advantage. Have the children look up different coats of arms and bring the designs, and if possible stencil them on to the flags themselves.

MODEL O

For the Jester's costume, use half yellow and half black; that is, one sleeve yellow and one sleeve black, one hose yellow and one hose black, one ear yellow and one ear black. Sew bells on all points of the costume. Have balloon fastened to end of stick.

MODEL P—MAY QUEEN

Use inexpensive material (cheesecloth). Have the child wear a long white veil and carry flowers.

MODEL Q

For the girls' costume for sixth, seventh, and eighth grades and high school, for girls taking part in the dances, select a good shade of yellow, lavender, pink, or cream-white, and for the belt and the outline of the neck use black. Use inexpensive material, but be sure the shade is good. The cap is made of the same material as the gown.

MODEL R

For the boys' costume for sixth, seventh, and eighth grades or for high school, make the doublet out of brown or dark-green denim or the smooth side of cotton flannel and sew a pair of stockings to a pair of underdrawers and dye them dark-brown or dark-green. Lace the leg from the instep to the knees with black tape.

MODEL S—FOR HIGH SCHOOL GIRLS

Make pointed hat out of cardboard, yellow or white. Have the white veil fastened at the point of the hat and at the brim. Also have white veiling fastened at the elbows. Use inexpensive material without any figure or pattern, and select a good shade of blue, yellow, or lavender. Use in court scenes for Shakespearean plays.

PART II

SUGGESTIONS FOR OTHER FORMS OF CELEBRATION

A. A SHAKESPEAREAN FESTIVAL FOR THE UPPER GRADES

CAST OF CHARACTERS

SHAKESPEARE	JUNO	MOONSHINE
WITCHES	NYMPHS	PEASBLOSSOM
PROSPERO	REAPERS	COBWEB
FERDINAND	QUINCE	MOTH
MIRANDA	PYRAMUS	MUSTARDSEED
ARIEL	THISBE	PUCK
IRIS	WALL	OTHERS
CERES		

The procession, led by the Heralds, marches to the green or the gymnasium, singing— *O! Day of Joy and Feasting.* Folk-dances from Somerset (Sharp).

Each grade carries a symbol of the play each is going to represent: a decorated hoop for the Magic Ring of *Midsummer Night's Dream;* a staff of enchantment for the *Tempest*, etc.

As the procession nears the green, it forms into a circle. The principal characters take their places in the center, while the others dance *Sellinger's Round.* As the dancers finish they seat themselves at the edge of the green.

The Magic Ring is then placed in the center of the group and Prospero speaks.

I. Procession and all take places. (Music, song; *Heart's Ease.* Ancient melody from *Fifty Shakespearean Songs.* Vincent. Publisher, Charles Ditson, New York.)

II. Appearance of Shakespeare.

Prospero.—We gather here to do homage to our noble creator. All that mars our perfect day is the absence of him whose imagination launched us forth to fill the bookshelves of all ages. How now, witches! Canst thou not, with thy black magic, conjure up the shade of the immortal Shakespeare?

Witches.—(Music, MacDowell's *Witches Dance*). Dance; mutter; brew concoction in pot. Climax, huddle in heap, completely hiding cauldron. Fall back and Shakespeare is revealed. All characters bow low in homage.

Shakespeare.—Enough! And in your places, one and all. Dost know thy lines yet? I'll put thee through thy paces. Come, Pyramus and Thisbe, what entertainment canst afford?

Pyramus and Thisbe.—Midsummer Night's Dream.

Shakespeare.—Now, Puck, fetch out some fairy folk and dance and sing.

Peasblossom! Cobweb! Moth! Mustard Seed!

(Interpretative Dance.)

Puck in pantomine acts out—"How now, spirits! whither wander you?"

The fairies interpret:

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere,
Swifter than the moon's sphere:
And I serve the fairy queen,
To den her orbs upon the green,
The cowslips tall, her pensioners be:
In their gold coats' spots you see;
Those be rubies, fairy favors,
In those freckles live their savories:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.

Puck then interprets while the fairies act as chorus—

I am that merry wanderer of the night.
I jest to Oberon and make him smile,
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal:
And sometimes lurk I in a gossip's bowl,
In very likeness of a roasted crab.
And when she drinks, against her lips I bob
And on her withered dewlip pour the ale.
The wisest aunt, telling the saddest tale,
Sometimes for three-foot stool mistaketh me,
Then slip I from her, and then topples she,
And "tailor" cries and falls into a cough:
And then the whole quire hold their hips and laugh
And waxen in their mirth and sneeze and swear
A merrier hour was never wasted there.

Shakespeare.—You next, Prospero, show us the mysteries of your lonely isle.

Tempest.—Act IV, Scene 1. Line beginning (Prospero speaking): "What, Ariel, my mysterious servant."

Scene finishes with the dance of the reapers and the nymphs. *Mage on a Cree.* (Sharp.)

Shakespeare.—A good old English dance! Make ready.

All join in *Gathering Peascods.* (Sharp.)

Suddenly a bell tolls and the witches, who have been watching in the background, rush forward to the cauldron and begin their incantation. The crowds move slowly away as the smoke rises from the cauldron and Shakespeare disappears.

B. SUGGESTIONS FOR A MASQUE OR FROLIC OF THE FLOWERS

BASED ON THE FLOWERS MENTIONED IN SHAKESPEARE'S PLAYS

(*To be adapted for either elementary or high-school use.*)

Each group of boys or girls represents a flower mentioned by Shakespeare in one of his plays. They are dressed in appropriate colors and each flower wears a flower cap made of paper. (A small pamphlet entitled "*Shakespeare's Garden and Wayside Flowers*," published in England, can be had for 25 cents at Brentano's, Fifth Avenue and 24th Street, New York, in which every flower is sketched in color and the verse of the play given. Patterns for the paper hats can be had at Dennison's, Fifth Avenue and 26th Street, New York, or may be copied from the sketches.

Music may be selected, according to needs, from the Bibliography given on pages 16–18.

The procession to the green is led by Puck, who by his magic has wooed the flowers from their gardens. They walk in orderly rows until they reach the green and Puck then picks up a leaf and jumps on the top of a mushroom and blows a shrill blast. The magic note sets free the flowers and they dance, skip, and play while Puck runs here and there, teasing and prompting them to more merriment. At a second blast of Puck's whistle, they scatter to their seats at the side of the Green and Puck mounts the stool. He calls upon each group in turn and demands of them a game, a song, or a dance.

Sometimes he calls them with their verse or sometimes they recede before they play their parts.

When they have all finished, Puck again mounts his stool and calls for all to join in the dancing of *Gathering Peascods.* Then, still skipping, they follow Puck back to their gardens.

C. OUTLINE FOR A NORMAL SCHOOL FESTIVAL

By Delia Smith

General plan to be studied in the English or History Department. Dramatization to be worked out as class exercise. Fairy songs and simple accompaniments to be worked out by the music students. First and third scenes to be given by children in the grades of the model or practice school. Second scene to be given by the normal students.

ALL ON A MIDSUMMER'S NIGHT

THE MIDSUMMER'S EVE FESTIVAL AT STRATFORD-ON-AVON IN 1578 AND WHAT CAME OF IT

Scene I

Time: About 4 o'clock in the afternoon of June 23, 1578.

Place: The village street by the green near the Guild Hall, Stratford-on-Avon.

Setting: Scenery merely suggestive, two or three little cottages visible through the trees across from the green.

Characters

FUEL GATHERS (*boys and girls of twelve to fourteen, sixteen in number*).
TOWN CHILDREN (*boys and girls of six to eight, ten in number*).
VILLAGERS, DAMES AND SHOPKEEPERS (*ten or twelve in number*).
DAME WENLOCK, *a village housewife.*
THE TOWN CRIER, *or Bellman.*

(*Troops of children enter, carrying apronfuls of wood and straw, singing to the tune of the "Mulberry Tree" (copy of Meets in May).*

I

Here we come gathering wood today,
Wood today, wood today,
Here we come gathering wood today,
All for our Midsummer's fire.

II

Now whose wood shall we gather away,
Gather away, gather away,
Now whose wood shall we gather away,
All for our Midsummer's fire?

III

We'll gather Dame Wenlock's wood away,
Wood away, wood away,
We'll gather Dame Wenlock's wood away,
All for our Midsummer's fire.

IV

Then whom shall we send to take it away,
To take it away, take it away,
Then whom shall we send to take it away,
All for our Midsummer's fire?

V

We'll send Nancy to take it away,
To take it away, to take it away,
We'll send Nancy to take it away,
Off to our Midsummer's fire.

(*Children get up, gather up their bundles, while one, Nancy, knocks at the door of a cottage.*)

Dame Wenlock—I' faith, and it's wood ye would have, is it? Not a faggot will I give you till ye dance me a round on the green yonder.

Children (*throwing down wood*). A dance! a dance! We'll dance for you, good dame.

(*Children gather in circle and dance Sellenger's Round. In the meantime some of the village housewives have gathered about, as well as some ragged little children. At the finish all clap, etc.*)

First Villager—Come, another, pretty lassies!

Second Villager—The Trenchmore, only, and we'll send you on your way with a right merrie will.

(*Some of the girls demur, but at last two sets of eight are formed, and the children dance Trenchmore.*)

Dance

(*After the dance the dancers sink down on the grass and the little children play games, with much laughing and yelling.*)

Games: (1) Oats and Beans and Barley (Shropshire version).
(2) I'm on Tommy Tiddler's Ground.

(*The Town Crier now comes along the street announcing as he rings his bell*):

Town Crier—Oyez! Oyez!
Hear one! Hear all!
At the goodlie hour of nine
Come gather ye in merrie companie
On Pevensy Hill
To watch the blaze of St. John's fire.
Much mirth and laughter will abound.
Come one, come all!
Oyez, Oyez!

(*The fuel gatherers jump up and pick up their bundles. Dame Wenlock gives Nancy a bunch of straw. The villagers go back to their cottages; the children tag after the crier. The gatherers swing on their way singing, "Here we come gathering straw today," etc.*)

If this scene is too short a morris dance by some of the village shopkeepers, etc., might be inserted.

Scene II

Time: Ten o'clock in the evening, June 23, 1578.
Place: Pevensy Hill.

A trifle to left of stage a large heap of straw and small kindling has just been lighted. To far right a group of old men and women sitting on benches and stools, men smoking long pipes. Around the fire in a large irregular circle the young men and women are gathered; one young fellow, Will Shakespeare, seems to be the favorite of them all.

After the first high blaze the dancers join hands around the fire and dance the *Fire Spirit Dance* as given in Kimmins's *Guild of Play Book*, pt. I, p. 27.

As the flames abate a little, the young folk stop their dance, the old people clap and crowd up around them.

The Mayor then has a summons blown and calls out that there will be a contest at the quarterstaff, while they wait for the fire to burn down to the embers.

Two wrestlers are called forth and each is given an eight-foot staff. Big Gilbert Stutely and Tom Haddon "lay on" with all their might. Some cheer Tom, some Gilbert. Gilbert totters, regains, and metes Tom a lusty blow. When Tom falls, all gather round and carry him off to one side. Some of the young fellows pick Tom Haddon up on their shoulders and start around the fire with him.

Again the trumpet sounds and the Mayor declares Tom Haddon victor, announcing also that there is time for another contest and his lady wishes a "whistling match." This suggestion meets with great applause. The Jester is called forth and bidden to do his best to provoke to laughter the various contestants.

Tall Richard Dendy begins, and whistles right merrily until the Jester, Scoperel, executes an impossible contortion and causes the tall lad to laugh.

Grim Wyllie Kimbey then takes his place and whistles most skillfully until on the high part his whistle refuses "to come" and he retires amidst the general laughter.

Will Shakespeare is then called forth and succeeds in whistling to the great pleasure of the Mayor's lady who rewards him with a flower from her bouquet.

By this time the fire is low enough and "the youths and maids" leap over the flames. The Mayor appoints three old men as judges and the couple that leaps the highest is to be married first.

After the decision of the judge, the Town Crier announces that by the village clock it is after eleven and all good people should hurry home to bed; unless, that is, there happened to be some most brave youths who dared to seek the seed of the mystic fairy. He wished to remind all young people that this seed, when gathered at the fearful hour of midnight, possessed magic power. It gave the finder invisibility and discovered to him by its golden light the place where great treasure lay hidden.

Much laughter arises at this, for the superstitious beliefs are weakening.

Again the Crier urges them to their homes, and gathering up the last burning brands from the fire they start homeward in a merry procession.

Scene III

Time: Midnight.

Place: The wood near Pevensy Hill.

Setting: Stage almost completely dark, tall shadowy brakes visible.

Characters

Will Shakespeare.	Second Fairy.
Titania.	Third Fairy.
Oberon.	Fourth Fairy.
Puck.	Other Fairies.
First Fairy.	Dame Wenlock.

Villagers, young men and women

(*Stray stooping shadows enter in couples or singly. Each goes up to a fern group, spreads a cloth beneath, and waves a mystic gesture above the fern, then gathers up cloth and goes on.*

A streak of moonlight. No one crosses. Finally Will Shakespeare stumbles across, peering on every side.)

THE MIDSUMMER NIGHT

(Translated from the German of Ludwig Tieck by Mary Rumsey)

Scene: An open place. Trees growing about it, low shrubs and a wood close at hand.

Enter Shakespeare, a boy, from the wood

Shakespeare:

Pshaw! I have taken the wrong path again!
'Tis growing dusk: how shall I find my way?
And I so weary too! Well, by and by,
When the moon is higher, I can try again
With better chance. Meantime I must lie down,
And rest awhile.

(*Sits down and becomes drowsy.*)

How soft the breeze steals thro' yon alder brake!
Waving the slender blossoms to and fro!
A gentle shiver creeps o'er all my limbs,
Sleep presses on my weary eyelids. Ha,
How gloriously . . . does Luna . . . rise across the—

(*Falls asleep. Distant music in the wood.*)

Enter Puck, an elf, from the wood, leaping, finally sits

Puck:

The glow-worm now lights up her em'rald lamp;
Bright crystal dews fill every flow'rets cup;
The wan moon's disk assumes a golden hue;
The Cricket's chirp sounds from the stubble-field;
The Bat flits silent from his ivy home:
Now, shall I lure some wand'rer from his way?
Mislead the thirsty Pilgrim from the brook?
Or fill, with chink of gold, the dreaming ear
Of thrifty Housewife, nodding at her wheel,
That waking, she may fret its loss?—But stay,
Evening's last gleam has faded into night,
I must wait here, to meet the Fairy King.

(*Sings*)

O'er the briny floods
Thro' dark leafy woods,
Over mountain, over vale,
Over mead, and flow'ry dale,
Troop, ye merry elves of night,
Here to hold our revels light!

(*Song of Fairies answering in distance*)

We swim in the vapors gray,
Saluting the parting day;
We glide on the white moon-ray,
Merry elves all,
Hither,
Together,
We troop to thy call! (*They enter*)

Puck:

Where have ye stayed so long?
Hast thou collected from the last blown rose
The dewy drops which, warmed by Cynthia's beam,
Do form the bath, wherein our gracious Queen
Her lovely person laves?

Second Fairy:

I have them here
Collected lucent, in this diamond-drop.

Third Fairy:

And I—look! in this chalice, deftly wrought
Of tender rose-leaves, I do hold enshrined
The perfume of a whole sweet violet bed.

Fourth Fairy:

Hast *thou* fulfilled our Lord's commands thyself?

Puck (scornfully):

As if I were laggard, more than they!
Why in an instant I could reach the moon;
Thrice, in an hour, could girdle the round earth
And with more time, should I accomplish less?
Here are the Lilies, here the rose-buds moss'd
And linden flowers, that I was bid collect;
And spices rich from Ceylon's gorgeous isle.
(*Sprinkles spices*)
And yonder note—for our sweet Fairy Queen
I've spread a dainty couch of downy plumes,
Azure, and green and gold, stripp'd from the wings
Of butterflies.

First Fairy:

A rare brave Spirit thou!

Puck:

They come! They come! Listen, how thro' the trees
Celestial murmurs breathe, and silver tones
Float to our charmed ears. Our King draws nigh.

Chorus of Fairies

In the darkling wood
Owlets, hoot no more;
Hence! to some far shore,
Slimy viper-brood,
All things vile and ugly, fly,
For our Fairy King draws nigh!
Rest, and silence, fill
This enchanted ground;
Winds, be hushed around;
Rustling leaves, be still.
All rude tones in softness die,
For our gentle Queen draws nigh!
Chirp no cricket here
Flit no wanton breeze,
But from out yon trees,
Gushing full and clear
Philomel, be thy sweet lay
On the night-air, borne away!

Enter Oberon and Titania (soft music attending them)

Chorus of Fairies

To our Fairy-dance
See the Queen advance,
All in rosy garlands dight
Floating hither in the soft moonlight.
High is her command,
In the Spirit-land;
For her wise and gentle sway
We small elves do love, and cheerfully obey.

Titania:

Trace now the ruddy circle, in whose bound
We may our airy measures weave;
Then link yourselves together, Fays, and glide
Wave-like above the spiry blades of grass.
(*Fairies dance to soft music*)

Titania:

Break off! Sleep steals upon my drooping sense:
Murmur some gentle lullaby—and wave
Your fans of rose leaves, and the delicate wings
Of moths—to woo around me cool soft airs.

Fairies (*chanting low*):

Pour, nightingale,
Thy tenderest wail,
Rise, mists and veil
Our Fairy Queen.

Flowers, bow your head,
And perfume shed
Around the bed
Of our sweet Queen.

Winds, hushed be;
Oh, Linden-tree,
Wave silently
Above our Queen.

Titania:

'Tis vain! Sleep will not rest upon mine eyes.
Some mortal son is lurking near, unseen.

Oberon:

A mortal!

Puck:

Give me command, and I will punish him.
I'll search the wood, and sharpest thistles stick
Under his clothes, to vex his flesh profane:
I'll make his bold cheek tingle red with shame,
For daring on our mystic rites to gaze.

Titania:

Stay! look, oh, look! It is a lovely Boy;
How peacefully he sleeps, while on his face
The moonbeams play; sure some enchanting dream,
All full of sunshine, holds him captive now,
For see, he smiles—how softly! Oberon,
It was but yesternight, we joyful held
Our feast of reconcilement. Shall it be
That our first act, united, is revenge?
Is not this boy as beauteous as a child
Of Fairy-land? Shall we misuse the power
That we are gifted with, to work him ill?
Nay—how much better, how much nobler 'twere,
Worthier of spirits good, our might t' employ
For good alone. Then, Oberon,
My Lord, my love, yield to my pleading now;
Let us, instead of harming, send him hence
Enriched with blessings.

Oberon:

Yet, thou knowest thyself
How strict the laws are of our Spirit-realm;
This bold intruder, who——

Titania:

Nay, blame not him;
He lost his way in the wildwood, and chance
Led him to rest too near this haunted ground;
And must he suffer for the trick of Fate?
Oberon! This is the first prayer of thy Queen,
Of thy so lately reconciled love,
Thou wilt not—canst not—sternly say her nay!

Oberon:

Be it then as thou wishest. But, what gifts
Wouldst thou bestow on him?

Titania:

Not riches, no,
The base desire of little minds. Go, Fays,
Fetch me forget-me-nots and violets,
That I may now endow him worthily—
But pluck no flower that has not first tonight
Opened its virgin bud, unsunned and pure.
Bring odorous Thyme and Lilies sweet and pale
Gleaming by moonlight. Hasten, and return
Ere Time's quick pulse has numbered many beats.

Fairies (departing):

Off! through the wood,
With the speed of light,
We fly to gather the buds of night.
Their scent we'll bear,
Through the dewy air,
Thither, and back in an instant's flight.
(*Exeunt.*)

Titania:

Upon his brow I'll press this balmy juice,
And consecrate him to the minstrel art.

Oberon:

Fly like a moonbeam, Puck! Outstrip the wind!
Far to the morth there lies a moss-grown rock
Adown whose side dashes a mountain stream.
Thousands of flowers bloom lovely at its foot.
These gather, and then westward fly in haste.
There wilt thou find a rugged mountain dark,
And in the midst thereof, a lonely spot
Where ray of sun or moon hath never pierced.
Under the bushes, dry and withered, there—
Amidst the stones and moss, grows a white flower.
Within its cup a single drop of dew
Has slowly, slowly gathered—till it now
Imparts to the wan flower its own warm blush.
This bring me quick, but shake not from its breast
The precious drop. Haste!

Puck:

Nay, I'll run a match
With any of the winds and come in first.
(*Exit.*)

Titania:

How knew'st thou of that flower?

Oberon:

In the sad time
Of our estrangement, Sweet, I wandered oft
On that rude mountain, thro' that somber wood,
Oft sat forlorn in the waste solitude,
Or pined in dim caves, with the hooting Owl:
'T was then I watch'd the drop gradual distil
Into the flower. All such slow-ripening fruits
A spirit pervades, that with the human soul
Hath a mysterious sympathy—in some
A healing virtue dwells, to cure disease.
Some will excite Ambition, Hatred, Love.
The flower my servant seeks will kindle high
The glow of fervid phantasy. They come.

Enter Puck and Fairies

Puck:

I'm first, remember!

First Fairy:

As we left the wood
We heard thee rushing o'er the farthest mead.

Second Fairy:

Here are forget-me-nots.

Third Fairy:

Sweet violets here.

Fourth Fairy:

All have unfolded since the day's decline.

Puck:

Here are the blossoms gathered from the dell
Beside the waterfall—here the pale flower—
See! in its bosom—like a ruby gem,
Gleams undisturbed the precious mystic drop.

Titania:

These various flowers I scatter o'er thy brow.
O sing, as none before thee ever sung,
As never mortal after thee shall sing!
A poet thou shalt be,
The greatest earth has known. Wander alone
By dewy moonlight thro' the still, green wood,
And with a pulse, whose every beat is joy,
Watch how the buds swell from the dark brown rind
Call'd forth by spring. Be great, yet nothing reck
Of thine own greatness. Not to thyself,
Though to all else, seem thou the first of men.

Oberon:

Lo! I pour out on thee this mystic drop,
And thro' thy bosom inspirations throng.
Thy genius shall transport thee far beyond
All circumscribing limits. Thou shalt know
A strange delight when midnight tempests roar,
When storms uproot the huge oak from the hill
And hurl them crashing to the vale below.
Oh sing, as none before thee ever sung,
As never mortal after thee shall sing!
Let thy renown survive the lapse of time
In undimm'd splendor, and posterity
The most remote, with reverence naming thee,
And ever say, "Would I had Shakespeare been!"

Fairies (sing):

Thrice happy thou!
Whom Oberon doth delight,
With our Ladie bright,
Thus to endow!
Thrice happy thou!
Whom a godlike race,
With such godlike grace,
Richly endow!

Titania:

When thou becom'st a man—grateful recall
This night eventful—and to after times
In sweetest numbers sing what now thou dream'st.
Tell them of Oberon and Titania's strife
And their glad reconcilement. This, the meed
Of thanks, thou shalt requite our gifts withal.
Now dawn, soft blushing, calls the slumbering day;
The moon looks pale, faint gleams the morning star;
Back to our woods we Fairies must away.
But often near thee, Gentle Boy, will I
Hovering fill all thy soul with keen delight.

Oberon:

Now, fare thee well! Thou spirit-favored child,
I too will visit thee: when with deep awe
Thou mark'st the cataract leap o'er some tall rock,
Or silent track'st the forest solitudes
Or climb'st the mountain peak, to watch the clouds
Pregnant with thunder, gathering far below,
I will be near, and cool thy fever'd cheek
And send a shivering transport to thy soul!

Chorus of Fairies

Morning wakes:
To thickets and brakes
Away we hie;
Before the day's beam
The wan moon's gleam,
And the night stars fly.
In deep green dells,
In lily's bells,
We crouch all day.
But again at night,
When the stars shine bright,
We shall frisk and play. (*Exeunt*)

Puck:

Must I depart, and nothing leave with thee?
I am no spirit of high rank—'tis true—
Such royal gifts, as Oberon and his Queen,
I have not to bestow. Yet I can breathe
A merry humor into thee. Be thine
The power, when'er thou will'st, to drive away
Black melancholy from each human breast!

Now from the village crows the wakeful cock.
Paler and paler still, the wan moon fades.
The Owl flits noiseless home to the dark wood,
Already on her nest the sky-lark shakes
The night-dew from her wings—I must away! (*Exit*)

Shakespeare (slowly awakening):

Where am I? Oh! where have I been? Who spoke?
How heavenly pure seems every breath I draw!
What spot was that I saw, veil'd in soft mist?
Where have ye vanished, bright celestial forms?
Why beats my heart so wildly? Whence this deep
Emotion, that would fain have vent in tears?
How wondrous fair this world! Each pulse, each breath,
Each fiber of my body thrills with joy!
Whither? Oh whither? I am rapt! and lost!

(*The villagers hurry on from different directions, Dame Wenlock leading. Gilbert Shakespeare is among the boys. They exclaim, "At last," when they catch sight of William, and, with many taunts as to his stupidity and the magic fern seed, carry him away toward the village singing, "She's gone with the waggle-taggle Gypsies, O!"*)

D. OUTLINE FOR A FESTIVAL FOUNDED ON THE CHARACTERS OF FOOLS IN SHAKESPEARE'S PLAYS

Dialogue to be worked out as class exercise according to method suggested in outline.

Dances.—Folk-dances used by Puck and characters taken from list appended. Interpretative dances worked out according to suggested method.

Music to be taken from list appended.

THE MERRY MASQUE OF ALL FOOLS

A SHAKESPEAREAN FESTIVAL FOR CHILDREN

Synopsis

Will's fairies have heard that Will's fools are coming out of their books on April first, and have gathered to spy on them. They are carefully hidden as the fools, led

by Puck, come strolling in, each holding his book in front of him. Since they are always merry, they decide that the way to be really jubilant is to be sad, so they sing, *Come away, come away, Death.* At the end of the song, all jump over their books. This is so funny that the fairies betray themselves by laughing. While the fools are busy chasing the fairies away, the other characters in the books seize the opportunity to come out. The sun now comes up, and each one, mistaking it for the footlights, begins the first lines of his own particular play. Puck explains that it is a holiday, and instead of working they should be merry, so they sing and dance. When the fools return, they allow the characters to watch while each fool performs his own particular characteristic stunt. However, they must promise to go back to their books as soon as the fun is over—because this is Fool's Day and they must wait until April 23—St. George's Day—for their holiday. After the characters have been driven back, the fools realize that they had no business coming out anyway. They lay most of the blame on Puck, who lies hidden behind a rock. As punishment, they pile the books one on the other and put Puck on top. And there they are, waiting for their holiday when they may be free, while Puck sings—

A great while ago the world began,
With hey-ho the wind and the rain;
But that's all one, our play is done,
And we strive to please you every day.
(*Twelfth Night*)

Time: April 1, 1916. Midnight to sunrise.

Place: A green slope near Stratford-on-Avon.

Cast of Characters

PUCK—*Midsummer Night's Dream.*
A CLOWN—*All's Well.*
COSTARD—*Love's Labour's Lost.*
TWO CLOWNS—*Hamlet.*
AUTOLYCUS, CLOWN } *Winter's Tale.*
FOOL—*King Lear.*
FOOL, CLOWN } *Twelfth Night.*
TOUCHSTONE, CLOWN } *As You Like It.*
LAUNCELOT GOBBO—*Merchant of Venice.*
SLENDER—*Merry Wives of Windsor.*
BOTTOM, TITANIA, OBERON, THE LOVERS } *Midsummer Night's Dream.*
LEONTES, MAMILLIUS, FLORIZEL, PERDITA, HERMIONE } *Winter's Tale.*
SHYLOCK, PORTIA, BASSANIO, JESSICA } *Merchant of Venice.*
ANN PAGE, FALSTAFF } *Merry Wives of Windsor.*
JACQUENETTA, FERDINAND } *Love's Labour's Lost.*
LEAR, CORDELIA } *King Lear.*
HAMLET, OPHELIA } *Hamlet.*
AUDREY, ROSALIND, ORLANDO } *As You Like It.*

FAIRIES from *Midsummer Night's Dream, The Tempest, etc.*

REFERENCES

The Fools of Shakespeare. Frederick Warde.
Gives a good classification of fools, discusses some of the characters at length, and is good for costume.
Lamb's Tales from Shakespeare. Charles and Mary Lamb.
Good for getting the period and nationality of the various characters.
Folk-Lore of Shakespeare. Thistleton-Dyer.
Characters of Shakespeare's Plays. Wm. Hazlitt.
Shakespeare's Fools. Eleanor P. Hammond.
Atlantic Monthly, 1910. Vol. 106, pp. 90–100.
Dictionary of British Folk-Lore. Alice Gomme.
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Fifty Shakespeare Songs. Edited by Charles Vincent. Ditson & Co.
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Line and Form. Walter Crane.

E. A SHAKESPEAREAN FESTIVAL

INCLUDING A CELEBRATION OF PLOUGH MONDAY BY VILLAGERS AND SCENES FROM ONE OF SHAKESPEARE'S PLAYS

NOTES FROM CHAMBERS' "MEDIAEVAL STAGE"

Agricultural Festivals

"Presence of fertilization spirit in visible and tangible form of flowers and green things." "A large garland with anthropomorphic representation of the fertilization spirit in form of a doll parades the street accompanied by King and Queen."

Plough Monday

"At ploughing, the driving of the first furrow is attended with ritual."
"Oak-decked dancers claim right to pass in at one door and out at another through every house in the village."

Mimetic Magic

"To achieve rain, water must be splashed about—or some other characterization of a storm or shower must be reproduced. To achieve sunshine, a fire must be lit. Blazing arrows shot in the air or blazing torches carried about. Ashes sprinkled over the fields.

Hoxey Hood

"A roll of sacking or leather; object, to carry it to a public house in own village. Plough bullocks or boggons led by 'lord duke' and 'fool' known as Billy Buck are presiding officials. Hood is half of a bullock, decapitated at a sacrifice."

Cast of Characters for Play of Plough Monday

The King and Queen of the Festival.
The Lord Duke.
The Fool, or Billy Buck.
Twelve oak-leaf dancers (young men or boys).
Twelve young maidens.
Eight sword dancers.
Twelve Morris dancers—two teams.
Twenty or thirty children of all ages.
Ten or twelve older men and women.
Robin Goodfellow.
Musicians (fiddlers).
Band of strolling players.

Properties

A large wooden plough.
A large garland made of new vegetation, with a dressed-up doll on top.
A stuffed straw bullock—one that can easily be torn apart.
Logs and brush for firewood, torches, etc.

Order for Processional

Enter (1) King and Queen, the Lord Duke.
(2) The young maidens and the oak-leaf dancers who are bearing the plough.
(3) The children bearing the Doll garland, accompanied by Billy Buck
(4) The sword-dancers bearing the bullock, wood, torches, etc.
(5) Morris dancers and musicians.
(6) Old people.

Scene

An open space on the outskirts of the village. Trees at back.

Time

Four o'clock of a Monday afternoon at beginning of the ploughing season.

Synopsis of the Action

1. Entrance of a band of strolling players, right, preceded by Robin Goodfellow who is invisible to them. He calls to them tauntingly to turn first this way and then that way. They rush blindly after him as he jumps around, following him in front of them, only to hear his voice behind. Finally they follow him off, left exit, and then back on again, while he laughs at them mockingly. Perplexed and muddled the players finally throw their bundles down to the left of the center of the stage, and an altercation ensues as to the way to go. Robin adds to the confusion by joining in.
2. Enter the Processional, right. Much excitement at discovery of troupe of strolling players. The Lord Duke approaches the players, while the rest of the procession goes off to the right,the children gathering around the Doll at the front of the stage, while others collect at the right of the stage. The players are urged to take part in the ritual of the plough, to which they willingly consent. The men busy themselves with setting up the plough at the rear of the stage. Robin all this time has been running about among the country people, tweaking the ears of the men and kissing the girls, thus adding to the uproar.
3. The uproar ceases as the girls form a circle around the plough, and the oak-decked dancers pass in and out among them with a running step.

(Music)

4. The children meanwhile have busied themselves setting up the Doll, and after the dance around the plough, they dance to the fertilization spirit which is symbolized by their garland.

Dance—*Gathering Peascods.* Music—Cecil Sharp.

5. The Lord Duke brings up a huge trough of water and solemnly sprinkles first the plough, then the Doll, and finally the worshipers.
6. Boys bring up logs and kindling and start a fire near the plough. Arrows are lighted from the fire and shot blazing into the air by the oak-leaf dancers. Blazing torches are carried about by the sword-dancers.
7. As the fire dies down, the bullock is brought forward, slain, and cut into pieces. Sword-dancers come forward and perform a mock sacrificial ceremony.

(Music—*Flamborough Sword-Dance*)

The head of the bullock is secured by Puck, who runs off, right, laughing in great glee, followed by the fool.

8. After the sword-dance the solemn part of the ceremony is over and a lighter vein is struck by the return of the fool, disconsolate at not being able to locate Robin. He suggests that the strolling players provide a play for the entertainment of the rest and he will be the hero. The players consent, but laugh at Billy Buck being the hero. The players exit right and left.
9. Scenes from one of Shakespeare's plays.

F. OUTLINE FOR A SHROVETIDE FESTIVAL

SHROVETIDE

1. Scene in hall of a great castle.
2. Disguisers arrive in the hall with torch-bearers.
3. Performance of mumming of mystery play—*St. George and the Dragon.*
4. The women dance, stand aside.
5. The men dance a morris.
6. Men and women dance together.
7. Collecting of coins.
8. Exit singing.

G. THE PAGEANT WAGON

1. A street scene or the open green of the town.
2. The gathering of villagers to watch the arrival of the Pageant Wagon. Songs, dancing, merry-making.

3. The approach of the Pageant Wagon, a two or three-storied affair with actors concealed behind curtains. Sometimes two wagons—one representing a castle of fair ladies, one representing a ship with knights who disembark and besiege the castle.
   (See Bibliography for plays for Pageant Wagons.)
4. Performance.
5. End with songs and cheers.

H. AN INN YARD

1. The reproduction of the old inn yard of the Elizabethan time. With curtained platform erected at one end, galleries extending on either side.
2. The audience to consist of English townfolk in costume who arrive to witness the performance of the strolling players who have come to the town. They dance and sing in the yard before the performance.
3. The performance of a folk-play or masque of the period.
   (For examples of early English folk-plays that show the widespread dramatic interest which made possible the career of Shakespeare, consult John Matthews Manly's *Pre-Shakespeare Drama*, 3 vols. In these volumes can be found Warwick and Chester Whitsun Plays, Coventry Plays, Robin Hood Plays, St. George Plays, Revesby Sword Plays.)

I. FORMS OF STUDENT AND FACULTY COOPERATION IN THE SCHOOL FESTIVAL

1. English and Speech Departments.
   Dramatic action, dialogue, and pantomime.
2. Physical Education Department.
   Dances—interpretative and folk.
   Games, wrestling, etc.
3. Art Department.
   Creative and research work for costumes, sketchings, color schemes, stage-setting, posters, programs.
4. Music Department.
   Selection and rehearsal.
   School orchestra.
5. Domestic Art Department.
   Making all costumes.
   Cutting patterns and making sample costumes.
6. Manual Training Department.
   Constructing stage-setting, properties, banners, etc.

COMMITTEES IN THE SCHOOL FESTIVAL

1. Central committee, consisting of—
   (*a*) Chairman of festival.
   (*b*) Chairman of business committee.
   (*c*) Chairman of cast committee.
   (*d*) Chairman of costume committee.
   (*e*) Chairman of music committee.
   (*f*) Chairman of rehearsal committee.
   (*g*) Chairman of dance committee.
   (*h*) Chairman of decorating committee.
2. Chairman of festival.
   Call meetings for reports of committees. Central source of information.
3. Business committee.
   Raise funds.
   Act as treasury.
   Pass on budget.
   Pay bills, etc.
4. Cast committee.
   Selection of cast.
   Coaching.

5. Costume committee.
   Composed of people from art and domestic art departments.
   (*a*) Supervisor of research and sketching.
   (*b*) Supervisor of planning and cutting patterns.
   (*c*) Supervisor of buying (or renting).
   (*d*) Supervisor of distribution and inspection.
   (*e*) Supervisor of accessories (stage properties, etc.).

6. Music committee.
   Training of choruses, etc.
   Training of school orchestra, or engaging outside orchestra.

7. Rehearsal committee.
   Arrange and post dates of rehearsal.
   Arrange place of rehearsal.
   Arrange for hall.
   Arrange for music at rehearsal.

8. Dance committee.
   Working out, selection, and training of dances, games, etc.

9. Decorating committee.
   Color scheme (in conjunction with costume committee).
   Decoration of hall.

COMPETITION IN THE SCHOOL FESTIVAL

1. Writing of dialogue, planning action, etc.

2. Dancing and games.
   Boys—Morris and sword-dance teams.
   Games, wrestling-bouts, etc.
   Girls—Suggestions for dances.
   Group competition for working out of interpretative dances.

3. Designing.
   Costumes.
   Posters, programs, stage models and plans.

4. Presentation of seleted scenes by class A groups, and between schools (as in debating contests).

SETTING OF THE SCHOOL FESTIVAL

1. Outdoors.
   A clearing surrounded on three sides by trees and shrubs.
   A place with a small knoll or embankment is desirable because it adds to the effectiveness of the groupings.

2. Indoors.
   Gymnasium or hall. Background of trees and boughs, or curtain of some neutral color.

PART III

VARIOUS FACTORS THAT MAY BE PROVIDED FOR IN THE ORGANIZATION OF THE SCHOOL FESTIVAL

By Miss Mary Porter Beegle.

I. English and speech in the Festival.
1. Dramatization.
A. Dramatic action, dialogue, and pantomime.
(*a*) Pure pantomime, with or without musical accompaniment.
(*b*) Pantomime, with dance and song.
(*c*) Pantomime, with dialogue.
(*d*) Pantomime supplement, with descriptive reading.
(*e*) Dialogue and gesture.

NOTE.—Pantomime is the foundation of dramatic art. The capacity for mimicry and gesture should be encouraged before dialogue is required. Pure pantomime should be used for groups with active imaginations. Combinations of speech, pantomime dances and songs are easier for the majority of groups. A teacher should understand the limits of normal dramatic accomplishments at a given age. She should have a sympathetic appreciation of the child's view and be quick to see the value of spontaneous expression. She should seize the dramatic point in a situation and make permanent that which is most worth while.

Pantomime and Dialogue.

(1) Primary and elementary grades.
a. For very young children the story should be read or told dramatically by the teacher, emphasis being placed on the important details of action.
b. The class then retells the story.
c. Next, it is roughly acted out to get the general movement. Dialogue develops simultaneously with the action. It should vary with first rehearsals and should not be written down until well formulated.
d. Finally, writing the dialogue, selecting verse, song and dance. (For very young children the dialogue is written by the teacher at the dictation of the children.
e. The complete dramatization is a composite.

(2) Grammar grades.

Appeal is made to the critical faculties of the child as well as the emotions.

Preliminary discussions of the play should take place in class. The new phase which occurs in writing dialogue is the introduction of events which took place before the present scene. There is a critical attitude toward the delivery of lines, and a desire for cooperation and expression of class spirit.

Each child writes a scene, submits it, and the best scene is selected by the class.

References:

What is Pantomime? G. Marvin. *Harper's Weekly*, vol. 58, pp. 24–25, January 3, 1914.

Gesture and Pantomimic Action. Florence A. Adams. New York, 1891. Illustrated.

"Pantomime: Its Place in Education and Its Significance to the Arts." Edgerton Giles. *Craftsman Magazine*, vol. 7, pp. 637–46. New York, 1910.

2. The production.
A. Assigning of parts.
(1) Trial for parts conducted by teacher and class committee.
(2) Two casts formed, to stimulate interest.
(3) All children should be included, if possible, either in cast or on committees.

B. Rehearsing.
(1) Be sure every child knows the whole story.
(2) Analyze each act and have the pupils study the characters. Have them work out the action for each character and the reaction upon the whole play.
(3) After analysis reading of parts should begin.
(4) Work of characterization.
(5) Reading of parts with view to determining stage gestures, movements, and groupings.
(6) Use of pantomime and gesture should be so carefully worked out that they convey the story without use of words.
(7) The actor must know stage positions, business, and crossings perfectly.
(8) Average number of rehearsals is from 12 to 15.

References:
Actor's Companion. C. F. Armstrong. A small manual containing useful advice for the inexperienced actor.
Art of Acting. F. F. Mackay. New York, 1910.

3. Committees used in production of the School Festival. (Committees composed of teachers and students.)
(1) Central Committee.
Composed of the chairmen of all committees, whose duties are to include the general management of the Festival.
(2) Business Committee.
Purpose is to raise funds, act as treasury, pass on the budget, and pay bills. Should keep two record sheets—one for receipts and one for expenditures. All expenditures should be made by means of order slips procured from this committee and recorded on the appropriate sheet. Checking acounts should be opened at a bank if the expenditure is to be large. All bills should be paid by check.
(3) Cast Committee.
Selection of cast.
Coaching.
(4) Costume Committee.
Research, sketching, planning and cutting, buying, distribution and inspection.
(5) Music Committee.
Training of choruses, etc.
Training of school orchestra or engaging outside orchestra.
Selection or writing of music.
Copying and arranging of music.
(6) Rehearsal Committee.
Arrange and post dates of rehearsal.
Arrange place of rehearsal.
Arrange for hall.
Arrange for music at rehearsal.
(7) Dance Committee.
Working out, selection and training of dances, games, etc
(8) Decorating Committee.
Color scheme.
Decoration of hall.
(9) Wardrobe Committee.
Care of costumes, distribution, cataloguing, etc.

II. Art in the Festival.
A. Determine color scheme in conjunction with the Costume Committee.
(1) Construct a simple cardboard stage model before planning decorations. Paint background in water-colors.
(2) Study scenario scene by scene. Group the characters for the largest tableau, select the central figures of interest, and use these as the basis of the whole color scheme. Use samples of material or water-colored paper figures upon model for effects.
(3) After desired colors are obtained, give exact samples to Costume Committee. Keep models and figures for reference.

B. Decoration of costumes.
Border designs, stencils, and patterns for enrichment. Gilding of ornaments, etc.

C. Designing and painting of scenery, banners, pennants, posters, programs, etc.
Competitions for original work.

III. Manual training in the Festival.
Construction of scenery, stage-setting, and accessories.

IV. Costuming in the Festival.
A. Points to consider:
(1) Time of day (with reference to light).
(2) Age and ability of performers.
(3) Background.
(4) Location { indoors. / outdoors.
(5) Financial resources.
B. Division of work:
(1) Research.
Visits to museums, libraries, etc.
(2) Sketching and mounting on cardboard. Historical examples.
(3) Designing.
(4) Selection of fabrics.
(5) Purchasing.
(6) Making or cutting patterns.
(7) Collecting old costumes.
(8) Distribution with instruction and collection of money.
(9) Inspection.
(10) Collection of accessories to costumes.
(11) Renting of costumes.
Definite contract for number of costumes for rehearsals and performance. Careful fumigation.
C. Methods of preparing costumes.
(1) Cut and made in sewing period or in special period by the children who are to wear them.
(2) All costumes cut by one person and made by the class.
(3) Costumes made at home. Material purchased and prepared in lengths. Printed slip containing full instructions pinned on. It is advisable to have a sample costume for parents to examine.
D. Mistress of the wardrobe.
Advisable to have a school wardrobe and after the Festival the children may donate their costumes. These should be kept in good condition by the Wardrobe Committee or mistress. The properties should be catalogued under a card system. Nothing should be taken without duplicate slip being filed.

V. Practical suggestions for color and costuming.
A. Color.
(1) Always more or less modified by surrounding colors.
(2) Cold colors: Greens, blues, and purples.
(3) Warm colors: Reds, oranges, and yellows.
(4) Various colors affected by lights:
Red darkens in artificial light.
Rose and purple look brown in artificial light.
Yellows and pinks become interchangeable.
Blues and greens become interchangeable.
(5) Use cream white instead of dead white for costumes and scenery.
(6) The appeal of color is emotional.
a. Those having quiet effects:
Low, uniform shades of any color.
b. Those having exciting effects:
High and contrasting tints.
Combinations of black and white.
(7) The color scheme is modified by the colors of the historical costuming.
(8) Color contrast aims at emphasis.
B. Dyeing.
(1) Use Diamond dyes.
(2) Crude color boiled in small beakers until thoroughly dissolved. Dilute in large vessels to shade desired. Color should be boiled, but not the material.
(3) Small pieces of material should be used to test color.
(4) Samples of exact shades should be pasted on cardboard for guides.

(5) Costume lengths or finished costumes rinsed well in water and dipped in color, wrung loosely, and hung in the sun to dry.
(6) Grotesque effects made by knotting the material.
(7) Borders made by tying in shot or small blocks of wood.

Reference:
Dye and Dyeing. Pellew.

C. Materials.
(1) Cotton absorbs light.
Silk reflects light.
Wool softens light.
(2) Cheesecloth and crêpe good for Greek costumes. In draping, long slim lines are best, with not too much underclothing.
(3) Silkaline and silk mull good for symbolical figures.
(4) Canton flannel good for dyeing for capes.
(5) Mosquito netting good, after boiling and dyeing, for weird effects in dark colors, or to drape and soften brilliant colors.
(6) Costumes and scenery should be suggestive and simple rather than elaborate and detailed.
(7) Costumes should be given out early and care taken to see that they are comfortable and well fitted. The children should be allowed to wear their costumes until they are perfectly familiar with them.
(8) Have the children dress at home, leaving only slight changes and make-up to be done behind the scenes.

D. Make-up.
(1) Outdoors—daylight.
a. A little dry rouge put on cheeks with a piece of cotton. A slight penciling of the eyebrows with soft lead pencil.
b. For character parts, grease paint may be used and picture of character used as guide.

References:
Hageman's Make-up Book. Grease Paints: Their Origin, use, and Application. Chicago, 1898.
Making-up. James Young. New York, 1905.

E. Backgrounds.
(1) Neutral tinted hangings.
Soft grays and greens.
Unbleached muslin or cheesecloth thrown in double folds over a framework.
(2) Screens covered with wall-paper make simple and effective scenery.
(3) Different levels make better grouping than a flat stage.
(4) In arranging groups, line and form as well as color should be produced.
(5) Make a frame for the setting so that the eye does not wander.

VI. Music in the Festival. One means of embodying the spirit of the Festival.
A. Used to create the atmosphere, deepen the dramatic expression, and tide over the rough spots.
B. Chorus work is an important link between the audience and the performers. To be effective, it must have some definite connection with the production.
C. Selection.
(1) Interest the children in singing for its own sake.
Revival of old songs, chants, ballads, etc.
(2) Unison singing is especially effective. Simple melodic folk-songs should be used.
(3) Music should be appropriate to plot and action. Use like color to create impression and atmosphere. It assists in preparing the mind for the play.
(4) If possible, have the music suggest the locality and characters that are to follow.
Example: *Dixie* before a war-time scene.
(5) Care should be taken to choose the music with the greatest historical significance, the most appropriate, and that which is suitable for the school facilities.
(6) Practical application:
Consider availability of instruments, voices, orchestra.
References:
"How to Organize a School Orchestra." Cogswell. *Musical Observer*, July, 1915, vol. 12, No. 7.

Simple orchestration and orchestrations for a small orchestra can be obtained from Carl Fisher, 48 Cooper Square, New York.

D. Teaching.
(1) Each teacher must know the part the music is to play in the Festival and impart to the performers its emotional significance. If the performer really feels the fitness of the music, it will not seem forced.
(2) The teacher should thoroughly prepare the musical material to be used so that scores, books, notes, etc., are unnecessary.
(3) Produce the atmosphere of a song before beginning the actual drill-work. Keep the students interested in perfecting the music up to the time of the performance.

E. Teaching of singing-games.
(1) Singing-games are preserved by oral tradition and contain much that is peculiar and attractive to children.
(2) They stimulate the dramatic and mimetic faculties. These songs are based on simple rhythms that lie within the range of the child's experience, and their expression should be individual.
(3) They should be taught, if possible, without musical accompaniment.
(4) Clear enunciation is of particular importance.

VII. Dances, games and competition in the Festival.

A. Interpretative dancing.

Let movements be natural instead of artificial. The standard set for the perfection of technique should be based on the child's ability, not the finished product that pleases the adult. A wholesome response from the child is the aim.

Muscular control and perfection of movement come only with practice. All movements should express the spirit or idea of dance, not aimless movements for mere beauty's sake, but the interpretation of an idea or an emotion.

The teacher must enter fully into the spirit of the dance both physically and mentally. She must create the atmosphere that inspires the child's interpretation.

(1) Explain the story of the dance, suggesting movements of the different characters.
(2) Have suggestive music played while the children listen. Ask them to dance out the story of the dance or music.
(3) With appropriate music, practice walking, running, and leaping movements. Emphasize rhythm. Insist upon upward actions of the body; strive for lightness, buoyancy, and poise. Keep the imagination of the class stimulated by exercises personifying wind, water, birds, fairies, clowns, goblins, etc. Construct the dance with the class. Have them suggest movements. Work out the number of steps to the music, exits, entrances, climax.

B. Folk-dancing.

Strive for clear-cut expression. Do not alter for simplicity. Select material appropriate to age. Insist upon accuracy.

References:

Country Dance Book, vols. I and II. *Country Dance Tunes*, vols. I–IV. *Morris Dance Book*. *Morris Dance Tunes*. *Sword-Dances of Northern England*. *Sword-Dance Tunes*. *Singing-Games* (*English*). Cecil J. Sharp.

Popular Folk-Games and Dances. Mari Hofer.
Music in the Child World. Mari Hofer.
Folk-Dances and Singing-Games. Elizabeth Burchenal.
Folk-Dances of the People. Elizabeth Burchenal.
Folk-Dances and Games. Caroline Crawford.
The Folk-Dance Book. C. Ward Crampton.
Play Songs. Alys E. Bentley.
Old Country Dances and Morris Tunes. Frank Kidson.
Cogswell's Guild Book of Play. G. T. Kimmins.

C. Games and competitions.
(1) Sword-bouts, single-sticks, wrestling, etc.
(2) Competitions for boys.
Morris and sword-dance teams.
(3) Competition for girls.
Interpretative dances.

PART IV

THE TREATMENT OF SHAKESPEARE'S PLAYS FOR SCHOOL PURPOSES

By Dr. Wm. E. Bohn, Ethical Culture School, New York City

A. INTRODUCTORY

Shakespeare was, above all, a player and playwright. He lived at his best in the acted scene. We can honor him most fittingly by acting his plays; not by seeing them acted, but by acting them. It is in studying them with a view to making their full beauty felt that we gain the deepest insight into them. It is thus that we live in Shakespeare's world, get the atmosphere, the color, the music, the ideas of it.

This applies especially to the young. For the most part, Shakespeare must mean to them life, movement, and the music of the spoken word—or nothing. It is through these that he appealed to the stirring, youthful age of Elizabeth, and through these that he must continue to live for normal youthful humankind.

As for the meaning of the plays, it can best be approached as the unifying, life-giving spirit at the heart of a performance. Before a youth can exclaim with fear, "How sharper than a serpent's tooth it is to have a thankless child!" he must do some exploring in his own heart and in Shakespeare's world.

Out of these considerations grow two points which we should bear in mind while assisting in the preparation for Shakespeare performances. In all the joyousness of Elizabethan vitality we must not forget that at the heart of every play there is an idea, or a whole set of ideas. When we are cutting a play for performance, as we nearly always have to do in schools and clubs, let us do it in such a way as to keep the idea intact and to emphasize it, simplify it, rather than obscure it. At every point the stage-manager, scene-painters, dancers, singers, and actors should be concerned with making this idea "carry over."

But let the performance be as rich as we can make it in appeal to eye and ear—in setting, costumes, singing, dancing. If these serve the high purpose of the play, let our young people glory in them. Shakespeare is not Shakespeare without Elizabethan music, and the English folk-dances, now happily known to many, will do much to bring us nearer to Puck and all his crew.

For performances conceived in this spirit the following arrangements have been made. The same method can, of course, be applied to others of Shakespeare's plays than those here selected. And in the case of these plays much perforce must be and has been left to the taste and skill of the director. Performances of various lengths will be desired, and outdoor performances will require different arrangements from those given indoors. What the editor has had in mind is an indoor performance of about an hour in length to be given by boys and girls under 20 years of age.

B. SUGGESTED ABBREVIATIONS OF PLAYS FOR AN HOUR'S PERFORMANCE

A Midsummer Night's Dream

Here we have three groups of characters and four plots. The theme is the entangling and disentangling of human affairs by the mischievous or helpful interference of the fairies. The athenian lovers are in distress because of the starts and crosses of love. The tradesmen get into difficulty because of the stupidity born of their way of life. To embody the theme at all we must retain the fairy group and at least one group of humans. The most satisfactory arrangement is to omit the lovers. We have, then, the sharp contrast between rude mechanicals and the lovely fairy folk. If the first lines of Act I, Scene 1, are retained we can have the "tedious brief scene" of Pyramus and Thisbe at the end. This plan eliminates some not too desirable love-making and gives us most of the fun and poetry.

The following are the scenes to be performed:

Act I, *Scene* 1, to the entrance of Egeus.
Scene 2.
Act II, *Scene* 1, omit: (1) Titania's speech, "Set your heart at rest," except the first two lines; (2) passage from the entrance of Demetrius to the reentrance of Puck; (3) the last nine lines of Oberon's final speech to Puck.
Scene 2, to the entrance of Lysander and Hermia.
Act III, *Scene* 1, omit final speech of Titania.
Act IV, *Scene* 1, to the line, "And rock the ground whereon these sleepers lie."

ACT V, *Scene* 1, beginning with the speech, "Come now, what masquers, what dances shall we have?" Play without omisson to the words, "and very notably discharged," in Theseus' final speech. Omit to the entrance of Puck. Play from this point up to the dance of the fairies. Conclude with the speech of Puck.

Twelfth Night

Twelfth Night is a play of love. Yet so delicately, so beautifully is the major passion treated that this play is peculiarly suited to the needs and interests of boys and girls. If they are to get the most out of it, the scenes should be chosen and rehearsed with a view to showing the unfolding of the character of Viola. The grotesque pretentions of Malvolio and the riotous fun of Sir Toby must be definitely subordinated. The necessary abbreviation can be effected by eliminating the scenes having to do with Antonio and Sebastian.

The following are the scenes to be performed in accordance with this plan:

ACT I, *Scene* 1.
Scene 2.
Scene 4.
Scene 5, beginning with Olivia's speech, "Give me my veil," and continuing to the reentrance of Malvolio.
ACT II, *Scene* 1.
Scene 3, to the exit of Maria.
Scene 4.
Scene 5.
ACT III, *Scene* 1, beginning with Viola's speech, "My duty, madam, and most humble service."
Scene 4, play to the line, "No worse man than Sir Toby to look to me?" Exit Malvolio. Enter Sir Toby. Close the scene with the sentence, "Come, we'll have him in the dark room."
ACT IV, *Scene* 1, use the opening speech of clown and the answer of Sebastian; then omit up to Olivia's line, "Will it be ever thus?"
Scene 2.
Scene 3.
ACT V, *Scene* 1, begin with the Duke's speech, "Here comes the Countess." Omit from Olivia's line, "O, do not swear," to the entrance of Sebastian. Omit the first three lines of Sebastian's speech and change, "I do perceive it both offended you" to "I do perceive I have offended you." Omit from reentrance of the clown to the reentrance of Fabian. Speak only three lines of Olivia's speech, "Alas, Malvolio," and omit up to the clown's speech, "Why, some are born great." Omit reference to the captain in the Duke's final speech.

Merchant of Venice

The *Merchant of Venice* must be played as a supreme combination of tragedy and romance. Shylock, deformed by persecution and cunning hate, must be the chief figure. The lovely romance which centers about Portia must be conceived in a contrasting key. In Belmont is a world where all goes well. And the two worlds are finally brought together in the great court scene. The elopement of Jessica and the ring plot can be omitted without marring the essential features of the play.

The following are the scenes to be performed according to this plan:

ACT I, *Scene* 1, beginning with Antonio's speech, "Well! tell me now."
Scene 2, omit from the end of Nerissa's speech, "Your father was ever virtuous," to Portia's words, "I am glad this parcel of wooers are so reasonable."
Scene 3, omit from Shylock's words, "I had forgot—three months," to the beginning of his speech, "Three thousand ducats."
ACT II, *Scene* 7, play without curtain.
Scene 9, play without curtain.
ACT III, *Scene* 2,
Scene 4, from Portia's words, "Now, Balthasar," to the end of her speech, "They shall, Nerissa."
ACT IV, *Scene* 1, to the end of Portia's speech, "He is well paid."

As You Like It

Any performance of *As You Like It* should embody the spirit of Arden. This is a play of beauty and of wisdom. The plot is ridiculous, but nobody cares one whit.

We must somehow get our people clear of the envious court and into that enchanted land where there is good to be found in everything; and we must somehow bring our play to a close. So, we need a plot. But the important thing is the life free from peril, but filled with quaint devices and wealth of wise saws. This is what we must put upon the stage in any performance of the play.

The following scenes have been selected with this point in view:

ACT I, *Scene* 3.
ACT II, *Scene* 1.
Scene 3.
Scene 4.
Scene 5.
Scene 7.
ACT III, *Scene* 2.
ACT IV, *Scene* 1.
Scene 3.
ACT V, *Scene* 2.
Scene 4, omit: (1) from Touchstone's speech, "If any man doubt that," to Jacques' speech, "Is not this a rare fellow?" (2) the part of Hymen; (3) from Phebe's speech, "I will not eat my words," to the Duke's, "Proceed, proceed;" (4) the Epilogue.

The Tempest

In performing *The Tempest* we must embody a temper, a spirit, an attitude of mind. The play is really concerned with the sunshine after the tempest, with the world coming right to the accompaniment of fairy music. Caliban suggests depths of tragedy beneath this smooth-running universe, but his threats never seriously disturb the smooth current of events in the upper air. In the following arrangement Prospero, Miranda, Ferdinand and Ariel are the only important characters. Alonso, Sebastian, and Antonio are subordinated. The thought has been that the performers would gain most from the gentle innocence of Miranda and the lyric sweetness of Ariel. So the play has been made to center about them.

The following are the scenes to be performed:

ACT I, *Scene* 2. Omit from Caliban's words, "Toads, beetles, bats, light on you!" to "you taught me language."
ACT III, *Scene* 1.
ACT V, *Scene* 1. Omit the reference to the treason of Sebastian and Antonio and that to the purpose of the voyage of Alonso.

If a more ambitious performance is desired, it can be obtained by adding the comic scenes, Act II, Scene 2, and Act III, Scene 2, in their places. From several points of view it is preferable to play these scenes if there is time for them. Whether any boy or young man not a professional actor should be asked to play the part of Caliban is a moot question.

Richard III

This play is a supreme melodrama. The characteristic scenes are as thrilling as the most hair-raising moving-picture show. They make a strong appeal to many who are not of the literary sort. And though the play is full of crude horrors, the morality of it is, in the main, sound, and there are passages of fine beauty.

Many passages are, of course, entirely unsuited to performance by young people. But, omitting all of these, it is possible to present the character of Richard as revealed in two great crimes and in his tragic end.

The following are the scenes selected for performance:

ACT I, *Scene* 1. Omit: (1) from Clarence's words, "As yet I do not," to Gloster's speech, "Well, your imprisonment"; (2) the part of Hastings. Connect the parts of Gloster's speeches before and after the dialogue with Hastings. Immediately after the line, "If heaven will take the present at our hands," will come the line, "I'll urge the King's own hatred more to Clarence."
Scene 3. Begin with Gloster's line, "What! threat you me with telling of the King?" Omit references to characters and incidents not included in the performance and cut down Margaret's curses according to taste.
Scene 4, beginning with entrance of the Murderers.
ACT II, *Scene* 3.
ACT IV, *Scene* 2. Play only the dialogues between King Richard and the page, and between King Richard and Tyrrel.
Scene 3, to entrance of Ratcliff.

Scene 4. Have the women go off at the sound of the King's trumpet. The King enters on one side and Ratcliff on the other. The scene goes on from the line, "How now! what news?" and continues to the exit of Catesby.

ACT V, *Scene* 3. The only ghosts to appear, of course, will be those of Clarence and the two young Princes.

Scene 4.

Scene 5.

Julius Cæsar

For some groups of boys *Julius Cæsar* is the very best of Shakespeare's plays. The big, clear appeals to honor and courage rouse instant response in many who are left cold by the poetic beauties of other plays. To be sure, there are difficulties. Under ordinary circumstances the murder scene and the ghost scene ought not to be played. This may seem like omitting the mainspring of the action. In the Forum scene, however, the murder is adequately described, and the little dialogue between Portia and Lucius suggests very pointedly what is going forward in the Senate House. The chief idea to be developed is the contrast between the characters of Brutus and Cassius as exhibited in the planning of a great crime, the commission of it, and meeting its consequences.

The following are the scenes to be played to bring out this contrast:

ACT I, *Scene* 2.
ACT II, *Scene* 1, to the breaking up of the Council of Conspirators.
Scene 4.
ACT III, *Scene* 2.
ACT IV, *Scene* 1.
Scene 3, to the entrance of the Poet.
ACT V, *Scene* 1.
Scene 2.
Scene 3, to Titanius' speech, "No, this was he."
Scene 4. No curtain.
Scene 5, beginning with the entrance of Octavius.

With slight modifications the splendid scene between Brutus and Portia can be added to Act II if desired.

King Lear

King Lear is one of the most terrible and difficult of Shakespeare's tragedies. But its theme has a peculiar interest for boys and girls approaching manhood and womanhood. It is our classic study of filial obedience and reverence. And the chief characters are so simple that they are quickly grasped and the impersonation of them is undertaken with hearty delight.

It is comparatively easy to cut this play in such a way as to make the issues extremely clear. Attention must be centered on old Lear's terrible mistake and its results as worked out in the actions of the three daughters. Gloster and Edmund may well be eliminated. The part of the fool will naturally be made much of, but great care must be taken to have this part sympathetically done.

The following arrangement is easily manageable:

ACT I, *Scene* 1, beginning with the entrance of Lear.
Scene 3. No curtain.
Scene 4. Play up to Lear's line, "Saddle my horses! Call my train together!" Omit to Albany's speech, "Woe, that too late repents." Use only first and last lines of Lear's curse on Goneril. Close the scene with the fool's rhyme, "A fox, when one has caught her, etc."
ACT II, *Scene* 4.
ACT IV, *Scene* 4.
Scene 7. Close with Lear's words, "I am old and foolish."

This arrangement profoundly alters the character of the play. Without the intrigue of Edmund and without the tragic ending Lear is not Lear. But all experience goes to show that non-professional actors had better be content with this much of the play. They will get from this the chief thought if not the deepest tragic feeling.

Those who wish to venture on a performance of the final cataclysm can do so on a scale commensurate with the plan outlined above by adding parts of Act V, Scene 3. Begin at the beginning and play up to the entrance of Albany. Omit to the entrance of Kent. Include Kent's question and Albany's answer. Omit to the re-entrance of Lear. Play without further omission to the end.

Macbeth

Scenes from *Macbeth* can be performed by young people—and very effectively performed. Whether it is wise to attempt them depends entirely on the presence of a girl capable of realizing the part of Lady Macbeth. Given such a girl, a company of young people can make *Macbeth* the most effective of all Shakespeare performances.

Whatever plan is used in the production of the stage version, one thing is inevitable; the presentation will consist of three parts: the preparation for the crime; the crime itself; and the results of the crime. The feeling must be deeply serious from beginning to end.

The most satisfying arrangement results in a performance which falls within thirty minutes.

ACT I, *Scene* 5. No curtain. Omit last two speeches.
Scene 7.
ACT II, *Scene* 1, beginning with Macbeth's speech, "Is this a dagger?" No curtain.
Scene 2.
ACT V, *Scene* 1.
Scene 5.

This simple arrangement is most satisfactory because it excludes the chief points of danger. The witches' scenes, the revelation scene, and the banquet scene abound in pitfalls for inexperienced performers. The first witches' scene, consisting of Act I, Scenes 1 and 3, run together, can be well performed, but we are all so familiar with various parodies of it that it is only with the greatest skill and emotional power that the lines can be recited without some spirit of burlesque.

An excellent performance, more ambitious than the one outlined, can be obtained by adding to the scenes mentioned: (1) the first witches' scene; (2) the scenes connected with the murder of Banquo, Act III, Scenes 1, 2, and 3; (3) the banquet scene, Act III, Scene 4. The revelation scene, Act II, Scene 3, ought never to be performed by any except trained actors.

PART V

BIBLIOGRAPHIC AIDS IN THE STUDY AND STAGING OF SHAKESPEARE'S PLAYS

By H. H. B. Meyer

Chief Bibliographer, Library of Congress, Washington, D. C.

THE READING AND STUDY OF SHAKESPEARE

The best way to study Shakespeare is to read the plays rather than the commentators. This is not a difficult matter, as an abundance of experience will testify. There are obscure passages in most of the plays, but they are never in sufficient number, nor so long as to interfere with an understanding of the plot or the development of the characters. Besides, a good, brief glossary will remove most of these difficulties. Even the most youthful beginner is assured of a good story with plenty of dialogue, and that corresponds pretty closely to the small boy's definition of an interesting tale.

There is an endless variety of editions of Shakespeare, printed in every possible size of type, on all grades of paper, in volumes of every size, shape, and style of binding, and suited to every grade of purse. From among these many editions the three-volume Oxford edition is suggested for general use, as combining more good qualities than any other cheap edition on the market. The set consists of three volumes: Comedies, Histories and Poems, and Tragedies, costing 60 cents each. The volumes are well printed in the usual good style of the Clarendon press, in a large, clear type, the paper and binding of good quality in spite of the low price. There is an introduction to each play by Professor Dowden, and each volume is supplied with a glossary at the end.

Another good cheap edition is that in the Everyman's Library, in three volumes. The type is large and clear; the paper, however, is not quite opaque enough, and the margins are cut very narrow, but considering the price, 35 cents per volume, they are wonderful little books. Each volume contains a glossary, but there are no introductions.

The single volume editions are usually printed in type so small as to be read with difficulty. Of the many volumed editions, those giving a play to a volume are the handiest and most useful. The Temple Shakespeare, the Tudor Shakespeare, and the editions edited by Rolfe and by Hudson are of this character. Information concerning these and other editions will be found in H. H. B. Meyer's "Brief Guide to Shakespeare Literature," prepared at the request of the Drama League of America and just published by the American Library Association Publishing Board, 78 East Washington Street, Chicago, at 50 cents per copy.

Of the many biographies of Shakespeare, Sir Sidney Lee's will probably be found most useful, for both the general reader and the scholar. A new edition has just appeared, thoroughly revised and enlarged, and embodying the results of the latest researches, price 8s. 6d. The briefer biography written by Oliphant Smeaton for the Everyman's library is also worthy of special mention. Its treatment of the separate plays is excellent for the beginner.

Comment and criticism on Shakespeare have grown to the dimensions of a library in themselves; "The Brief Guide to Shakespeare Literature" referred to above attempts to point out the most useful books.

PLAYS ARRANGED FOR CHILDREN

A number of Shakespeare's plays, arranged for presentation by children or young people, have been published. These have been issued in two series, one known as

"The Ben Greet Shakespeare for young readers and amateur players," published at Garden City, N. Y., by Doubleday, Page & Co., at 60 cents per volume. In this series six volumes have appeared. The other series has the title "The Lamb Shakespeare for the young." It is published in London by Chatto & Windus, at 1s. 6d. per volume (New York agents, E. P. Dutton & Co., at 80 cents per volume).

The following is an enumeration of the plays in these two series. The plays treated by Dr. Bohn (see Part IV above) are indicated by a letter B, G indicating that the play is found in the Ben Greet edition, and L in the Lamb edition.

As you like it	G	L	B
Comedy of errors	G		
Cymbeline		L	
Julius Caesar	G		B
King Lear			B
Macbeth		L	B
Merchant of Venice	G	L	B
Midsummer night's dream	G	L	B
Much ado about nothing		L	
Richard III			B
Romeo and Juliet		L	
Tempest	G	L	B
Twelfth night		L	B
Winter's tale		L	

COSTUMING AND STAGING

Printed information on costuming and staging is rather meager. The Ben Greet editions contain full and simple directions for the six plays included. Many inquirers approach the subject with little or no knowledge. These will find the books by Constance Mackay, G. W. Rhead, and Melicent Stone the most helpful. A few references to important illustrated editions of Shakespeare are included, as these frequently give valuable hints on costuming.

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THE DRAMA LEAGUE OF AMERICA

General Aims: To crowd out poor plays by supporting and commending good ones and building up audiences for them through study classes, reading circles, dramatic organizations, and lectures; to aid in the restoration of the drama to its honorable place as the most intimate, most comprehensive, most democratic medium for the self-expression of the people.

The League was started in Evanston, Ill., in 1910, for the purpose of organizing a national audience for a national drama. Its object, as stated in its constitution, is:

I. To stimulate an interest in the best drama and to awaken the public to the importance of the theater as a social force and to its great educational value if maintained on a high level of art and morals.

II. To harmonize and unite forces already existing for making this movement nationwide.

III. To coordinate the work of all associations and individuals interested in educating the public to appreciate and demand the best drama.

The work of the national organization is done through local centers which are now established in nearly all of the principal cities and many of the smaller towns, with an affiliated membership of over 50,000, covering every State in the Union.

The work of the local center is done through its officers, directors and committees, of which the principal ones are Playgoing, Educational and Organization.

The purpose of the Playgoing Committee is to assist the theater public in choosing its plays and to bring better plays to the small towns by insuring support. The committee, which is composed of the expert, the scholar, the man of business and the mere lover of a good play, is catholic in its taste, as well as judicial and discriminating.

As new plays are produced, the committee attends them and reports by means of bulletins on those that are best worth seeing. These bulletins are sent by mail to all members of the League and to all clubs and other organizations affiliated with the League.

In addition to this the Circuit Committee is organizing an extended circuit of League towns, where chosen League plays will have an advance subscription sale large enough to induce the producing manager to bring to those towns plays which would not otherwise have visited them. If you desire more good plays in your town, join the League, organize a center, and the League will bring you its special plays.

The work of the Educational Committee comprises several departments, including an information bureau for dramatic clubs of all kinds, the formation of reading clubs and circles, the arrangement of study courses and work with the Juniors in clubs, schools and settlements.

Under the Drama Study Committee courses and outlines are prepared to aid clubs and individuals in the study of drama. This committee is also willing to give expert advice to those desiring to take up such study.

From eight to ten new study courses are in preparation for use this year by League members and drama students. These include courses on American Drama, Modern Drama, Shakespeare, as well as on English, French, German and Scandinavian drama and dramatic technique and pageanty.

A skilled committee composed of teachers who have made a special study of the use of drama in High School work prepares courses for such use and gladly advises on the selection of plays for school presentation. Especial effort is being made to stress the value of introducing the use of the dramatic instinct in the primary schools as well as in settlements, social centers and playgrounds.

A Festival Committee aims to list and tabulate valuable effort in pageantry and festival and to give advice on the best way to proceed to undertake a pageant or festival.

A special committee also works to encourage the producing of worthy drama in rural communities by groups of amateurs. With this in view this committee has prepared special lists of plays suitable for this purpose and will be glad to give advice on how to undertake a play, as well as to recommend competent coaches for such work.

Still another committee works with libraries in an effort to make the best drama accessible to the people of the rural communities.

A special national committee is arranging for a nation-wide celebration of the Shakespeare Tercentennial. Schools, colleges, clubs, municipalities are planning to participate. The League will be glad to send you particulars of how your club or school or town can do its share either in pageant, festival, concert, garden celebration, club meeting or study course. This is the great Shakespeare year; join the League in making it a great national renaissance.

The League is promoting the nation-wide celebration of the Shakespeare Tercentenary, and renders every possible assistance to communities and organizations through its Tercentenary Bureau. Copies of its Bulletins may be obtained on application.

Shakespearean music is being published by all the music publishers, and phonograph records will be available. Mr. O. G. Sonneck, head of the music division in the Library of Congress, has prepared a list of orchestral compositions inspired by Shakespeare, a copy of which may be obtained on application to the Drama League.

Shakespeare Gardens—Information regarding the planting of old English gardens containing flowers mentioned in Shakespeare's plays may be obtained from Dr. George C. Moore, director of the Missouri Botanical Gardens (Shaw's Gardens) in St. Louis.

Tree Planting—Mrs. Robert Carlton Morris, 2648 Kirkwood Lane, Toledo, Ohio.

American Pageant Association—President, Mr. Frank Chouteau Brown, 9 Park Place, Boston; secretary, Miss Mary Porter Beegle, Barnard College, New York.

American Society of English Folk-Dancing—President, Mr. George Pierce Baker, Harvard University; secretaries, Boston, Mrs. J. J. Storrow; Pittsburgh, Mrs. Calery, St. Louis, Mr. Percival Chubb; New York, Miss Mary Porter Beegle; Chicago, Miss Mary Wood Hinman, 1461 East Fifty-third Street.